50 MEGAPIXEL CANON EOS 5DS R IN-DEPTH TEST

DIGITAL PHOTO

ISSUE 198
SEPTEMBER
2015
£4.99



Improve every picture you take - *now*!

Head *for the* coast!

How to get your best-ever shots this summer

Complete course

Black & white in Lightroom

Make stunning mono pics direct from RAW

Master pro skills

Change the light for creative shots

Take control of ISO speed

Group test

10-stop ND filters rated

Ultra-long exposures from just £22.50

9 771460 680033 09
SEPTEMBER 2015 ISSUE 198 £4.99

PORTRAIT PERFECTION

Get your subject & background in harmony



PACKED WITH GREAT IDEAS & INSPIRATION



SHOOT EASY WILDLIFE

Simple setups for better nature pics



CAPTURE FAST ACTION

How to merge high-speed shots into a single frame

D750

24.3 MEGAPIXEL

51 FOCUS POINTS

TILT SCREEN

BUILT-IN WIFI



I AM A FULL FRAME FREEDOM

I AM THE NEW NIKON D750. Clark Little captures waves like nobody else. But as one of the world's most passionate photographers, he keeps challenging himself. That's why he's excited to free his vision even more with the fast, versatile and agile Nikon D750. Packed with professional imaging technology and streamlined for compactness, nothing holds this camera back. The newly designed FX-format sensor delivers exceptional image quality with cleaner results than ever before at high ISOs. Phenomenally sensitive AF performance and a burst rate up to 6.5 fps enable full freedom of expression. Search for outstanding images yourself and discover how you can make a difference with the new D750.



Visit **europe-nikon.com/iamdifferent**

Nikon

At the heart of the image

2YEAR WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

WELCOME

FROM THE EDITOR



ONE OF THE ADVANTAGES of living on our islands is we have an amazing variety of different coastlines. Even better, they're extremely accessible, because nobody is more than 70 miles from the nearest spot where land meets sea. In this issue, we explore the photographic potential of the coast (p26), and reveal an array of tips and techniques you can use to capture it creatively.

When it comes to imaging techniques, we have a real treat for you with a Lightroom black & white special. Over a series of in-depth tutorials and accompanying video lessons, we reveal how you can produce pro-quality mono images direct from RAW files in this impressive software. From basic skills to advanced split-toning techniques, following our step-by-steps will provide you with all you need to create beautiful black & white images from any subject.

Our Lightroom crash course kicks off on p71, so load up Lightroom (or download a free trial from *www.adobe.com/uk*), and run through the tutorials using the start images supplied on the disc. You'll be a mono master in no time!

Jon

Jon Adams Editor
jon.adams@bauermedia.co.uk



DIGITAL PHOTO

Brought to life on iPad

Built from the ground up to make the most of the iPad's interactive features, the digital edition of the UK's best photo mag brings you all your favourite content from the paper mag and CD in one outstanding app! The video lessons are embedded within the app so no streaming is involved once you've downloaded your copy. And the videos play back with the tap of a finger so getting to grips with the latest digital techniques couldn't be easier

Visit *www.greatmagazines.co.uk* to find out more or turn to p24 for a fantastic digital subscription offer.

COVER IMAGE KEV N CARDEN www.christianphotoshops.com

Three ways we'll help you get better pictures this month



1 Inspirational shooting ideas

Capturing an action sequence in one frame requires a perfect blend of camera and imaging skills, and on p38 we break down the whole process into an easy-to-follow step-by step.



2 Top imaging techniques

Lightroom shares the same RAW engine as Photoshop CC, but features a different interface. We show how it can be used for brilliant mono work in our crash course on p71.



3 The best gear buying advice

As well as a group test on the best 10-stop ND filters for ultra-long exposures, we assess Canon's 5DS R – the latest EOS DSLR that sports a 50MP sensor. It all starts on p113.

A YEAR OF DIGITAL PHOTO – HALF PRICE!
13 ISSUES OF THE UK'S BEST MAG – SEE OUR OFFER ON P24

LIKE US ON FACEBOOK!
www.facebook.com/digitalphotouk

SEPTEMBER

DIGITAL PHOTO

Inspiration

8 PLANET PHOTO
Feed your inspiration with our all-new gallery of pics from the world's best photographers.

20 IT WORKS FOR ME!
Readers share their pics and stories after being inspired by *Digital Photo* techniques.

62 THE BIG INTERVIEW: DIMITRY ROULLAND COVER STORY
He takes dancers and captures their elegance in urban surroundings. Discover the story behind Dimitry's unique, beautiful pictures.

98 YOUR PICTURES
Constructive critique from our experts, plus advice for making images even better.

146 DIGITAL DOCTOR
Digital first aid that brings a shot back to life!

Camera techniques

38 SOMETHING FOR THE WEEKEND! COVER STORY
Combine your shooting and Photoshop skills to create an action sequence.

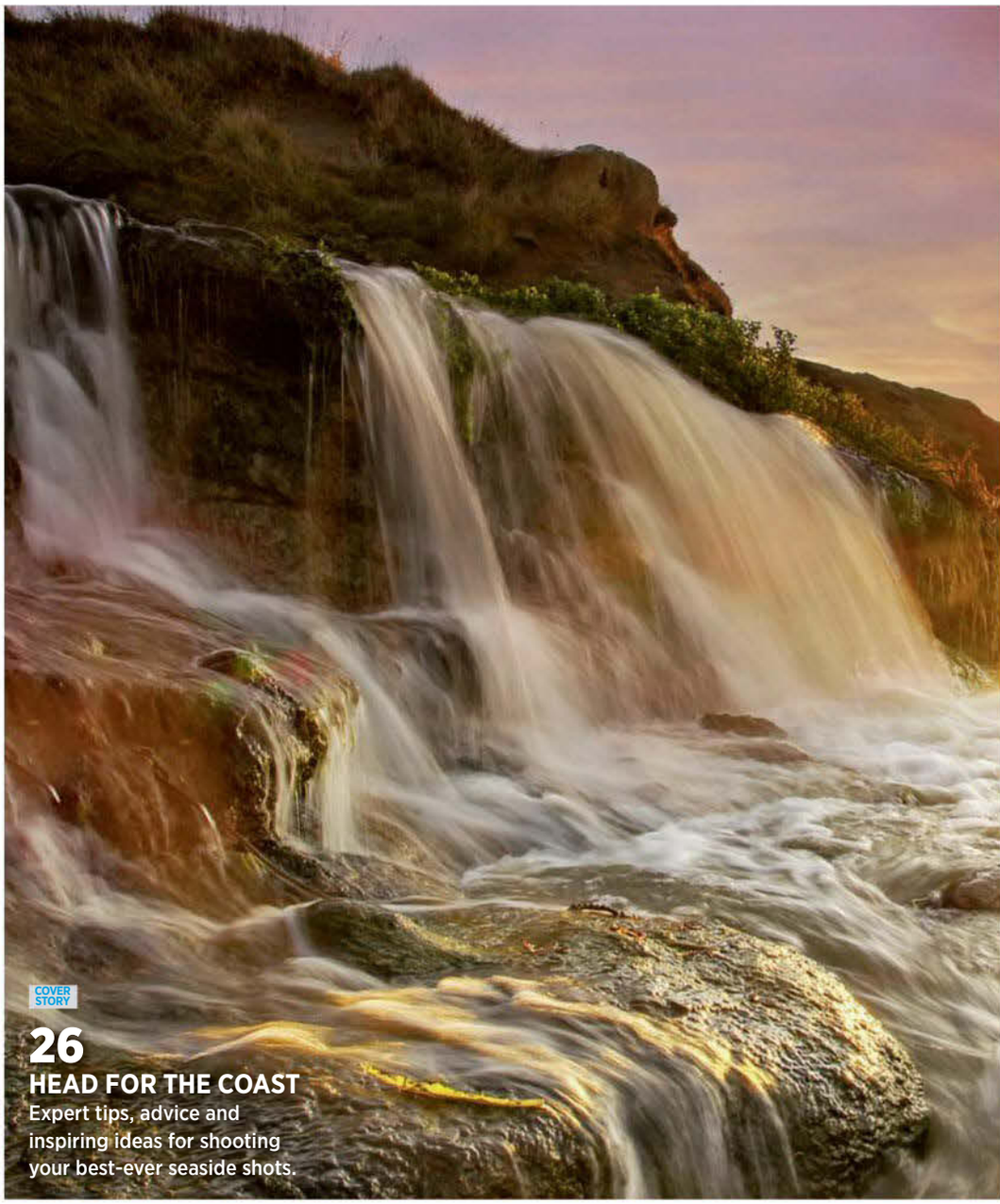
46 MASTER YOUR CAMERA COVER STORY
Improve your shooting knowledge with our in-depth guide to using your ISO control.

52 MAKE YOUR OWN GEAR
Create a custom home for your kit so it's safe from harm when not being used.

54 SHOOT IT NOW COVER STORY
Add context and balance to simple wildlife shots by incorporating foreground interest.

56 WHY THIS SHOT WORKS
Expert insight on the secrets of success behind a carefully-considered still-life.

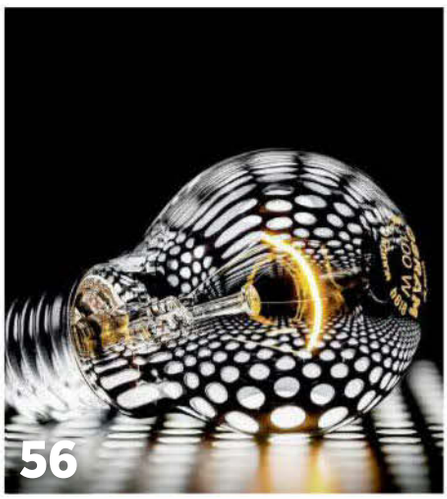
58 OUT OF THE ORDINARY
Take on the challenge of converting a humdrum window into a creative image.



COVER STORY

26
HEAD FOR THE COAST
Expert tips, advice and inspiring ideas for shooting your best-ever seaside shots.









124

Lightroom projects

72 INTRO TO LIGHTROOM COVER STORY
How Lightroom can be used to create stunning black & white images.

74 BASIC MONO FROM RAW COVER STORY
Your starting point for making high quality mono conversions in Lightroom.

78 APPLY COLOUR TONING COVER STORY
Add a splash of colour to your black & white masterpieces using Lightroom's controls.

82 ADVANCED MONO COVER STORY
How to use the colours in your original picture to create great-looking mono tones.

86 MAKE GRITTY PORTRAITS COVER STORY
Create stylised people pics by pushing contrast and adding grain and effects.

90 ADD LIGHT & SHADE COVER STORY
Create extra drama in images by making localised adjustments to mono pics.

94 FREE LIGHTROOM PRESETS COVER STORY
How to install, apply and adjust the 50 free Lightroom presets to make great mono – fast!

Gear focus

114 GEAR FOCUS
The latest news from the digital world.

116 BIG STOPPER GROUP TEST COVER STORY
Four high density filters for long exposure effects go up against each other.

124 CANON EOS 5DS R COVER STORY
The latest full-frame EOS DSLR features a huge 50Mp sensor. We see how good it is.

128 ON1 PERFECT PHOTO SUITE 9
We check out the latest incarnation of On1's suite of imaging tools.

130 PANASONIC LUMIX G7
With a 16Mp chip and a 4K photo mode for extracting stills from video, we see how well the latest Lumix performs.



BLACK & WHITE IN AN INSTANT

94 Get a new look in one click!



SPLIT TONING TECHNIQUES

78 Assign colours to different shades



GET GRITTY WITH PORTRAITS

86 Inject contrast & grain for character

Regulars

24 SUBSCRIBE TODAY!
Take advantage of this amazing offer and get 13 issues of the UK's best mag delivered to your door for half the normal price!

104 PHOTO ANSWERS
Discover the key steps in retouching your portrait shots, learn the art behind accurate manual focusing, declutter your screen in Photoshop, and much, much more!

111 NEXT MONTH
A quick glance at what's coming up in the next issue of Britain's favourite photo mag.



116



130

9 EXCLUSIVE VIDEOS ON YOUR FREE CD

126 MINUTES OF EXPERT ADVICE

Pop the *PhotoSkills* CD in your PC or Mac and get set for a brilliant learning experience. There are nine in-depth video lessons on the disc, all brought to you by the same team of expert photographers that make the magazine. Each video is created exclusively to work with the projects in the mag and help you master core imaging skills. Watching our experts talk you through a technique is a bit like receiving one-to-one tuition, only you're in charge of when it happens! Plus you can view the videos as many times as you like, and practise the skills described using the actual pictures from the magazine.

This month, we help you master black & white in Lightroom in a series of great tutorials. Sit back and watch the project come to life on screen, then apply what you've learnt to your own pics. It's a fantastic method of learning and ensures you'll get the best out of your photography.



1 Action stations!
Create an action sequence by blending a burst of shots into the same picture using Layers and Layer Masks.



2 Make basic mono
Make black & white conversions direct from RAW files using the controls in Lightroom's Basic panel.



3 Toning effects
Introduce colour to mono pictures in Lightroom using single, enriched and split-toning techniques.



4 Advanced mono
Use the colour information in shots you've captured to mix up the perfect blend of black & white tones.



5 Gritty portraits
Add character to people pictures by applying grain, background blur and vignetting effects in Lightroom.



6 Add light & shade
Create extra drama and depth in your mono images by applying and editing Lightroom's local adjustment options.



7 Your FREE Presets
Use the 50 free Lightroom Presets supplied on the disc to create amazing black & white effects – fast!



8 People skills
Learn core retouching techniques so you can remove blemishes, smooth skin, brighten shadows & sharpen eyes.



9 Coastal shooting
Top shooting tips that'll make a huge difference to the quality of your shots when you head for your nearest coast.

Also on your amazing interactive disc this month...









START IMAGES
Use these files to practise the projects with your own software.

READER GALLERY
Inspiring pics from *Digital Photo* readers.





5 FREE BONUS TUTORIALS
Unlock the secrets of creative image-making with these essential extra techniques.

dp0
Quattro

Reinventing the camera
Reinventing DP



Ultra-minimal distortion.
Introducing the extreme dp.

A difficult-to-manufacture large-diameter aspheric lens sits first in the optical group, reducing distortion to less than 1% at infinity. Minimal distortion is critical to ultra-wide-angle performance. The 14mm F4 lens of the dp0 Quattro is designed to deliver an even wider angle-of-view than the dp1 and ultra-minimal distortion. The dp0 exemplifies the spirit of the dp Quattro series.

dp1 *Quattro*	Wide	19mm (28mm) F2.8
dp2 *Quattro*	Standard	30mm (45mm) F2.8
dp3 *Quattro*	Mid-tele	50mm (75mm) F2.8

SIGMA
sigma-global.com

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW | Telephone: 01707 329 999 | Email: sales@sigma-imaging-uk.com
Website: www.sigma-imaging-uk.com | Twitter: @SigmaImagingUK | Facebook: facebook.com/sigmaimaginguk

Planet Photo

Your fresh fix of inspiration from the world's best photographers

Morning softly awakens



On first impression, this stunning landscape by **Jaewoon U** looks like it was captured in the lowlands of Holland. In reality, the talented photographer managed to frame up Sorae Ecology Park in Incheon, Korea on a misty morning with the colours of a new dawn bursting in the sky. Jaewoon captured the scene by shooting multiple exposures and then merging them together in Photoshop to create an HDR (High Dynamic Range) image that made the most of the view's highlights and shadows.

Camera Canon EOS 6D MkII & 24-105mm lens **Exposure** Various @ f/10, ISO 100 **Software** Photoshop **Visit** 500px.com/dyne999





Pushing the limits

A drop in the ocean



Dangling from a harness 65ft in the air isn't for the faint-hearted, but a little vertigo wasn't enough to stop **Edina Szalai** capturing this stunning, sun-soaked scene. Based in Spain, Edina has been taking photography more seriously since her partner bought her a Nikon D300 in 2009. This image was captured on her latest travels, as the intrepid shooter sailed around the Greek islands.

"The idea for the image arrived when we had to change the anchoring light at the top of the mast," explains Edina. "The wind is very strong in the Aegean Sea, particularly around July and August, so I could only get to the top of the mast when the boat was anchored on a peaceful day – otherwise you can get dizzy and seasick pretty quickly!"

Strapped into a harness, Edina used the widest end of her 16-35mm lens to capture the boat and crystal clear waters below, also including part of herself in the image – a semi-selfie to remember the experience. "Luckily I'm not afraid of heights. I was only worried that I would drop the other lens I took up with me. I changed the 16-35mm for the 70-200mm to try different perspectives and took a few photos of my cousins jumping off the deck too," she remembers.

As the sunlight was strong, Edina struggled to review her images on the back of the camera, but only minor tweaks to exposure and contrast were needed in post processing to perfect the frame.

Camera Nikon D800 & 16-35mm ultra-wide zoom lens **Exposure** 1/500sec @ f/11, ISO 100 **Software** Photoshop **Visit** *500px.com/edinaszalai*

The photo gems of the Mediterranean

Been inspired by Edina's image and fancy heading for the Med? Here are four must-visit locations to capture on your travels...



iSTOCK

RIOMAGGIORE – ITALY

Nestled on the north west coast of Italy, the closest airport to this rustic and photogenic coastal village built into the cliffside is Genoa.



iSTOCK

SANTORINI – GREECE

The Greek Island of Santorini offers the perfect postcard view. Make sure you add a polariser filter to your kit, to bring out the rich blues in the sky.



iSTOCK

MONTE CARLO – FRANCE

Take a gamble and walk the harbours of Monte Carlo to capture million-pound yachts bobbing around in azure-blue waters.



iSTOCK

AZURE WINDOW – MALTA

The limestone natural arch can be found on the Maltese island of Gozo. Try adding a Neutral Density filter to your set up (see page 116) to creatively blur the crashing waves of the Mediterranean.

Tokyo resident Junichi likes to search out small pockets of simplicity in the midst of the urban sprawl.

Creative composition

Lines and Leica: the art of elegance and simplicity



Some photographers choose their cameras because they have all the latest, high-tech features. Leica owners, on the other hand, are willing to pay a premium for the stripped-back simplicity of a rangefinder camera. **Junichi Hakoyama** is one such photographer, and his camera of choice perfectly suits his shooting style. Junichi used a Leica M Monochrom with a vintage Leica Summicron-M 35mm f/2 lens to take this stark, near-abstract shot of a pedestrian crossing in Tokyo.

Most photographers would convert an image like this to mono in Photoshop to emphasise its strong lines. In Junichi's case it's slightly different, however, as he didn't convert this image to black & white himself. Leica cameras are stripped down in terms of features and the M Monochrom Junichi shoots with is even more extreme because, as its name suggests, it shoots only in black & white.

It's a camera for those who like to shoot in Manual and make all the creative decisions for themselves. There's no Autofocus and no Shutter priority mode.

Junichi searches out subjects that are strongly graphical and geometrical in their line and form. He often shoots from an elevated position, as if he were observing urban life from the outside. He's also careful to frame his images in such a way that they represent a small oasis of simplicity, even in a busy, crowded metropolis. Cities are overflowing with information, sights and sounds that can cause sensory overload, but Junichi looks for shots that are defiantly elegant in the midst of all that chaos.

In many ways, the appeal of his images is similar to the lure of a Leica camera. In a world where cameras are equipped with a wide range of increasingly advanced, technical features, his Leica represents the purity and simplicity of a bygone age.

The £5000 camera that only shoots mono

One look at Junichi Hakoyama's portfolio full of graphically-interesting mono shots is enough to make you wonder what inspired his distinctive style. "I was interested in the history and tradition of Leica. I decided to buy an M3 and that's where my photography career began." Junichi now uses a Leica M Monochrom (which has a hefty £5K price-tag) and says the camera has a reputation for representing photography in its purest form. "It's that purity I aim for when I'm shooting," he explains.

"If you saw this shot in isolation you might assume it was taken spontaneously, but if you take a look at the rest of my work you'll realise it was carefully planned. I wanted a strong, graphical subject, so I found a shooting position above this pedestrian crossing. I waited in that spot for quite a long time until a passer-by walked into just the right area. It was a case of finding the right location and then waiting for the decisive moment."

Camera Leica M Monochrom & Summicron-M 35mm f/2 lens

Exposure 1/1500sec @ f/9 **Software** Lightroom

Web 500px.com/hakoyama



FUJIFILM

“THE X-T10 IS THE PERFECT TRAVEL CAMERA. IT IS COMPACT, LIGHT & HAS ALL THE FEATURES YOU NEED”

Gianluca Colla, photographer & adventurer

GIANLUCACOLLA.EU

CAMERA: X-T10 LENS: XF16-55MM EXPOSURE: 1/50 SEC AT F4.0, ISO 400



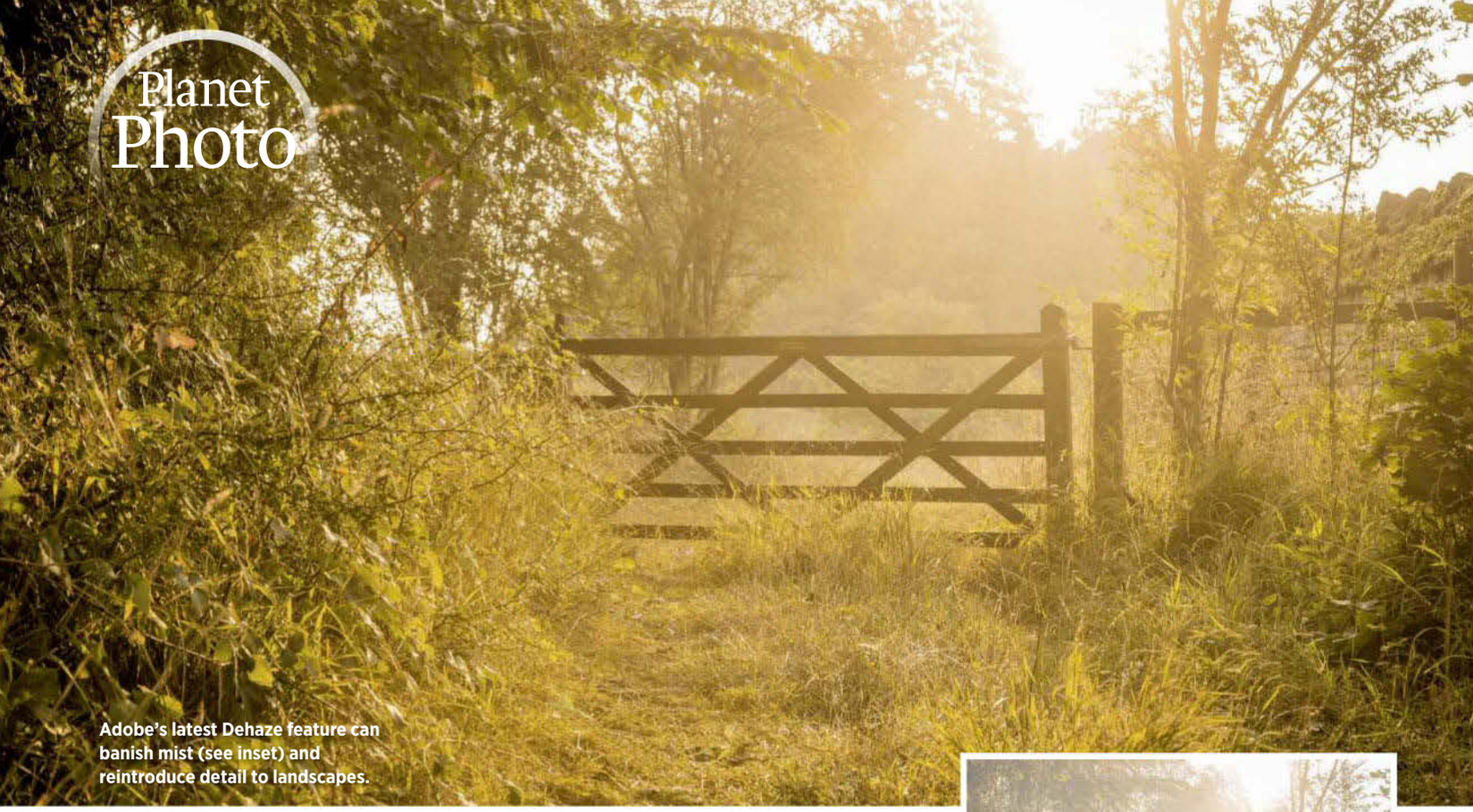
WITH A UNIQUE X-TRANS SENSOR THAT DELIVERS STUNNING RESULTS BURSTING WITH COLOUR, THE COMPACT, LIGHT AND FEATURED-PACKED FUJIFILM X-T10 IS A TRAVEL PHOTOGRAPHER’S DREAM





X-T10

#XT10 #CREATIVITYEVERYDAY WWW.FUJIFILM-XT10.COM



Adobe's latest Dehaze feature can banish mist (see inset) and reintroduce detail to landscapes.



MATTY GRAHAM

What everyone's talking about

What's next for Photoshop?

This year marks Photoshop's 25th birthday. Yes, that's right, a quarter of a century has passed since Thomas Knoll teamed up with his brother John to develop the image-editing software.

As you'd expect, since 1990 Photoshop has evolved and introduced more and more features to make transforming your photos even easier. In 1995 Layers was added to the program, and in 2010, Content Aware Fill technology made its debut. This month Adobe announced a major update to its Creative Cloud apps, including the Dehaze feature for Lightroom and Photoshop. We've come a massively long way in 25 years, so perhaps now is the time to ask... what will be added to Photoshop over the next quarter of a century?

Will Photoshop work with speech recognition, so we photographers don't even need to use a mouse any longer? How much of a part will artificial intelligence play in 'fixing' our images and do we even want to go down that road? When Photoshop first emerged, purists cried 'foul' because a photographer could tweak the exposure of their image. Imagine what the critics would think of advanced technology that could instantly reshape models or change the point of focus, giving the photographer multiple chances of almost reshooting their images from a post-processing suite!

Only time will tell which direction Adobe will choose to take Photoshop, but if the last 25 years have taught us anything, it's that new, cutting-edge features will continue to arrive and this will push the boundaries and barriers of image-editing – whether you like it or not! Here's a selection of tools the *Digital Photo* team would like to see arrive in Photoshop. You can have your say over on our Facebook page – *www.facebook.com/digitalphotouk*

Wishlist

4 features we'd like to see in future Photoshop versions

1 VOICE ACTIVATION

It would be great if Photoshop could learn your most regularly used edits and if you could voice activate them, much like Siri works with an iPhone. Dan



2 LENS FLARE & BOKEH

I'd like to see a feature to increase the bokeh and create the effect of a larger aperture. And an update on the current lens flare effects too! Jon



3 3D CREATIONS

The ability to take shots of a person or object from multiple angles and for Photoshop to be able to intelligently create a 3D model from the source shots. Matty



4 REALISTIC RETOUCHING

The ability to smooth skin and blemishes – then add pores back in to reduce the waxy effect on the skin as it can be restrictive. Andy



Carry on travelling.
Gitzo Traveler.

GITZO

The Gitzo Traveler will be your
inseparable companion for every trip.
The tripod with the 180° leg folding
mechanism pioneered by Gitzo,
is now even stronger with new carbon tubes,
and easier to always bring with you.
Good trip, great shots.

gitzo.co.uk

Gitzo™
A Vitec Group brand



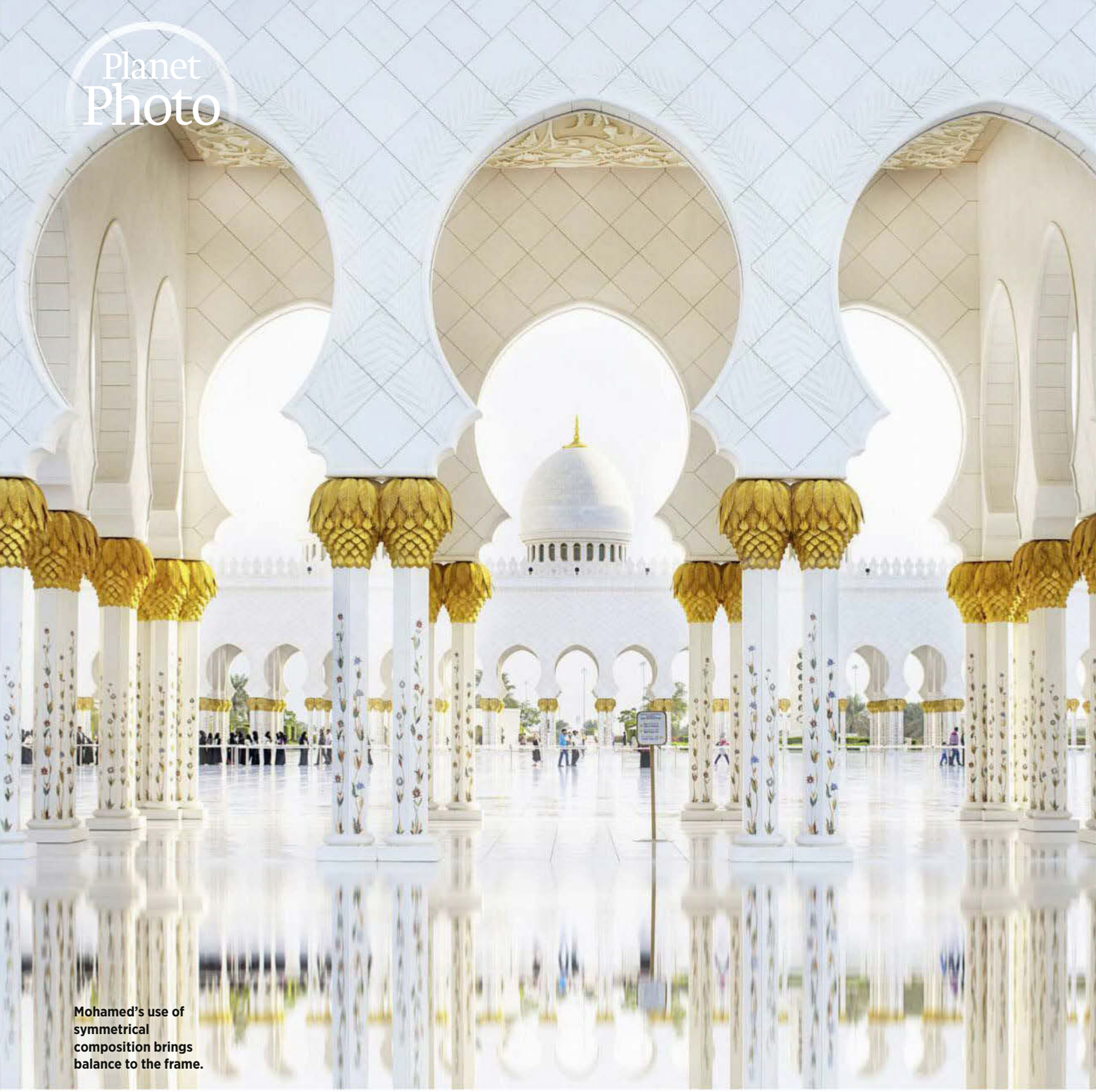
Carbon eXact
With even stiffer carbon tubing,
images are sharper.



Traveler G-lock
Space saving and ergonomic.



New Center Ball Heads
Smooth and slim, fitting
between the folded legs.



Mohamed's use of symmetrical composition brings balance to the frame.

The power of symmetry



While professional photographers have the time to indulge in photo trips to pre-planned destinations, the hobbyists among us must grab photo opportunities as and when they present themselves.

One man who made the most of what was before him is **Mohamed Raouf**, who picked out a striking composition of Sheikh Zayed Grand Mosque, located in Abu Dhabi, when he visited the place of worship with his Nikon D800.

The Emirates native was searching for a specific composition. "In this particular place, you're surrounded by many amazing spots you can shoot with your camera," explains Mohamed. "I was looking for some symmetrical geometry with interesting shapes, and I found this far dome in the background. I set up to centre it between the columns to add more depth to the composition."

With the image captured, some considered Photoshop work further improved the scene. Mohamed used the Dodge tool to add additional brightness to the white columns and then used the Sponge tool to add extra saturation to the gold detailing. "I added the reflection effect in Photoshop and also tweaked the Curves too," explains Mohamed. The detail in the image is razor sharp, thanks in part to Mohamed using his 50mm f/1.8 prime lens. While primes are less versatile than zoom lenses, they often offer superior image quality and boast larger maximum apertures. See the panel (right) to discover a 50mm lens to suit your price range.

Camera Nikon D800 & 50mm lens **Exposure** 1/160sec @ f/10, ISO 100 **Software** Photoshop **Visit** 500px.com/mohamedraouf

Get the shot

Four 50mm optics to suit every pocket...



1 YONGNUO F/1.8 £65

Third-party manufacturer Yongnuo offer nifty-fifties for both Canon and Nikon. *www.amazon.co.uk*



2 SAMYANG F/1.4 £340

Manual lenses at great prices, Samyang make 50mm optics for most camera mounts. *www.wexphotographic.com*



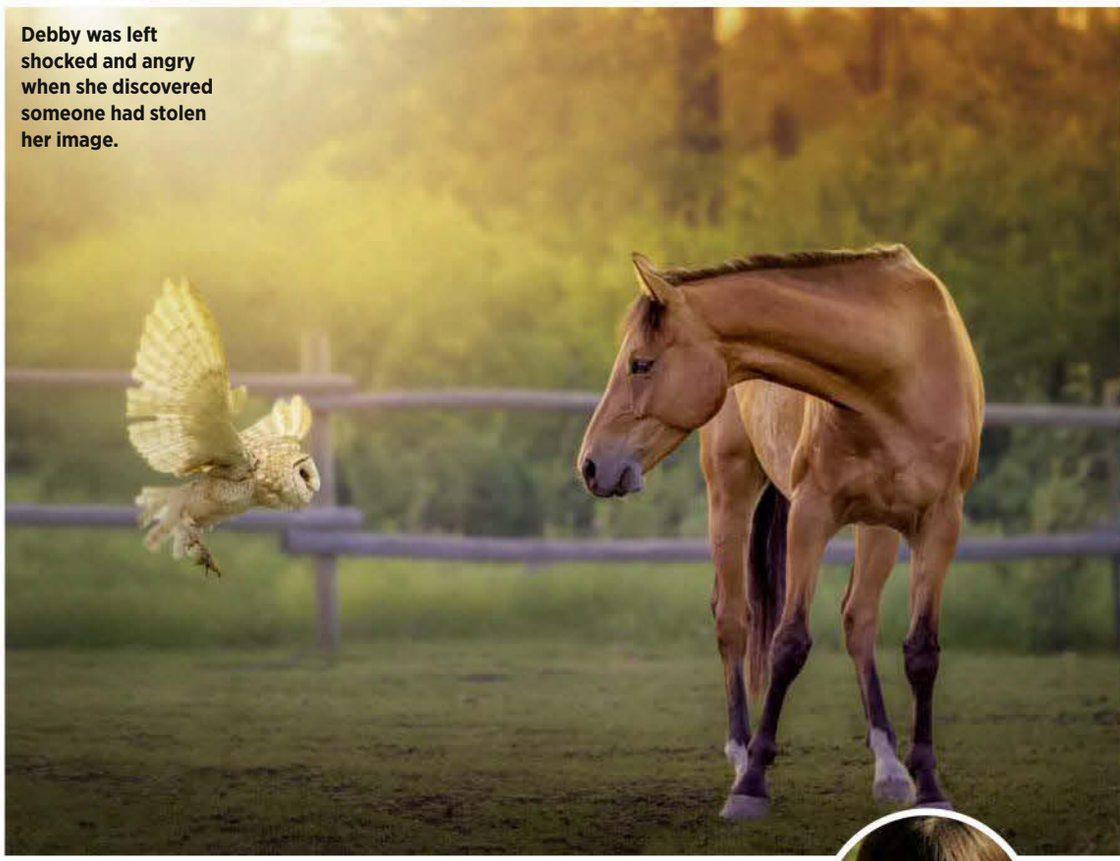
3 ZEISS F/1.4T £700

Available for Canon and Nikon, Zeiss glass is renowned for its incredible image quality and durable build. *www.zeiss.co.uk*



4 CANON F/1.2L £1000

Offering ultra-sharp detail and amazing bokeh, this is the ultra-fast 50mm for serious Canon shooters. *www.canon.co.uk*



Debby was left shocked and angry when she discovered someone had stolen her image.



"I rescued this shot back from the photo thieves"

When Canadian photographer Debby Herold discovered someone had stolen her image and used it online, she fought back....

1) Tell us about this fantastic image

The photo was taken just outside Winnipeg, Manitoba one evening last August. The horse belongs to the daughter of my friends. I love taking my equine photos to the next level by creating digital art with them. This is one of my favourites and it has special meaning to me.

2) You were the victim of image theft. How did you discover this and how did it make you feel?

I was contacted by another member of the *500px.com* community – they had seen my original image and knew it had been stolen and reposted under another user's name with their watermark on it. It was reported and removed, but not before others had taken it and uploaded it to various sites. Some websites were allowing the image to be downloaded for free and others required payment. My initial reaction was shock, anger, and a feeling of violation — especially seeing it credited to the thief.

3) Were you able to stop the use of the image?

Most of the sites I contacted were very quick to remove it. However, I came across a number of sites who refused to take it down. So it's still out there with the thief's watermark on it! I do searches for it every few months and most sites comply by removing it. I love having my photos shared, as long as they contain my watermark and haven't been altered from the way I cropped and processed them.

4) Has this bad experience put you off sharing your images?

My gut reaction was to pull all my photos form the internet. However, I started to realize you can't stop people from stealing your photos no matter what you do. I just hope that my work will become so recognisable that people will spot the fakes and know who really took the photo.

5) What advice would you have for our readers to help prevent going through the same experience?

Make sure your photos have your metadata embedded in them, and add a watermark. Also, only upload low-resolution images to reputable online galleries.

See more of Debby's stunning equine photography at debbyherold.com

How the image came together...

Take a closer look at the different pictures that Derek captured, before he merged them together in Photoshop to create his clever composite image.





Behind the scenes

Falling for Photoshop



Hampshire-based photographer **Derek Johnston** loves it when people ask him how he created his images – and this shot is certain to provoke that question. Derek was at home in the kitchen making a cup of tea when he had the idea for an image of himself tripping up. He had some free time, so he decided to find out what it might look like. The shot turned out to be good enough for inclusion in his portfolio among his best work.

For the background, Derek shot using natural light. It was bright outside so he decided to use HDR to capture the entire dynamic range. He then had his girlfriend shoot him jumping onto some beanbags at 1/200sec to freeze the movement. An aperture of f/7.1 provided a large enough depth-of-field to keep his head and arms in focus. He used a flash to replicate the window light in the kitchen and a tripod to lock down the angle of view, ensuring that each shot matched.

For Derek, editing is where the real fun begins. He composited the different images in Photoshop, cutting out each carefully. A dodging and burning Layer, a little motion blur and some colour grading completed the effect. The result is a striking shot that leaves the viewer both perplexed and entertained.

Visit derek-johnston.co.uk







It works for me!

Show us what you've been doing with *Digital Photo*'s creative techniques & win great Lexar prizes! Send your best shots to us at **dpimages@bauermedia.co.uk**



Images that may have seemed unusable can be rescued as part of a colourful montage.

LIFE IS BEAUTIFUL
by Dave Hicklin



From: Swadlincote, Derbyshire

Tell us about your image: My image combines three separate pictures that otherwise would have been destined for the bin! The idea was inspired by the *Pixels At Dawn* challenge in the 'Magic of Montage' section of the June 2015 issue of the magazine. To create my montage, I blended a green-coloured background texture with a portrait taken at a gig, and then added a shot of some items I'd snapped on a stall at a car boot sale.

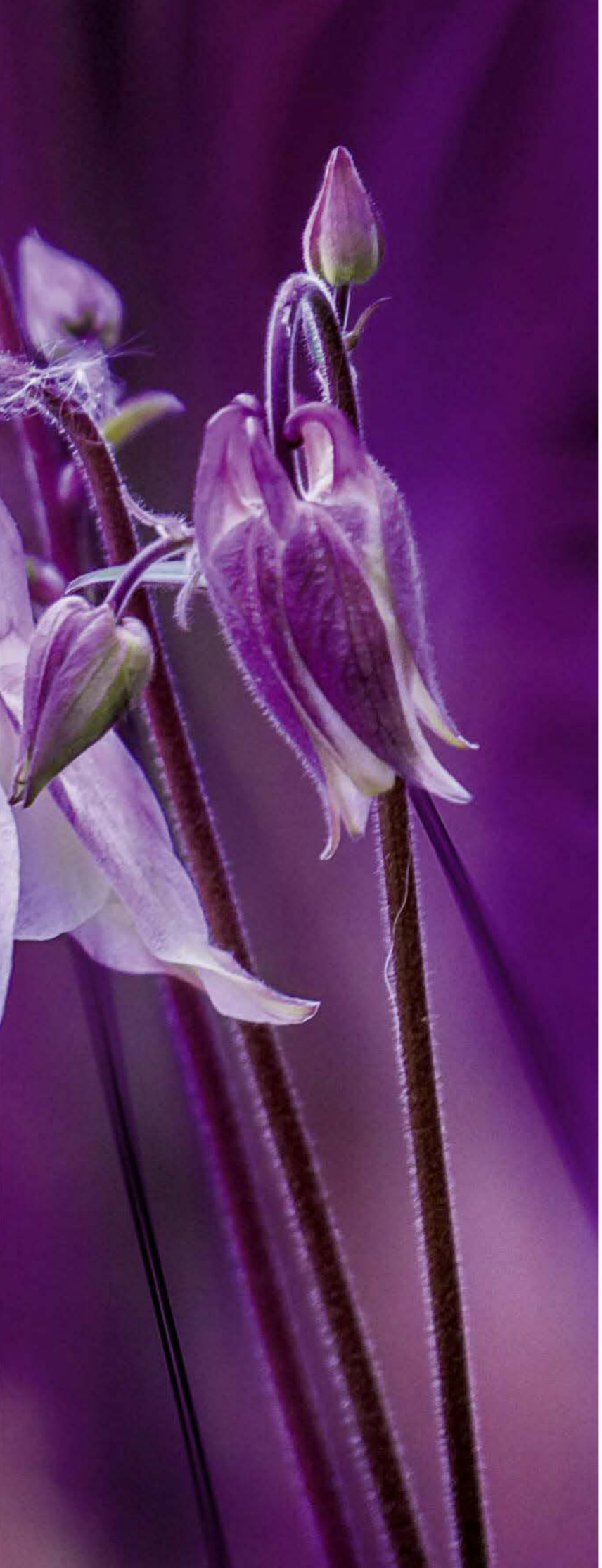
I took all the images with my Canon EOS 50D and 17-85mm lens. Each individual shot was added to a Photoshop document on a separate Layer. I added Layer Masks to these, and blended them together, hiding or revealing different areas of each picture by painting with a black brush.

The final montage has an appeal that was definitely lacking in the original shots!





Dave combined these two images and a green background for a brand new look.





ORIGINAL PIC

TEXTURED FLORAL
by David Ashmore



From: Leyland, Lancashire
Tell us about your image: I've enjoyed using the Free Texture Pack that came with the June issue of *Digital Photo*, especially when I found I could colourise any of the textured templates to achieve different effects. I shot this flower with my Sony A6000 and 55-210mm lens. The background was a red fence, which was thrown out of focus thanks to the use of a large aperture.

When I had selected one of the free textures, I pasted it onto my flower shot as a separate Layer in Elements 13. After resizing and repositioning the flower to improve the composition, I then used the controls in the Hue/Saturation palette to adjust the colours of the texture more towards dark blue. This complemented the purples in the flower. I reduced the Opacity of the texture Layer a little and then blended the two Layers together using the Overlay Blending Mode. To complete the project I added a Layer Mask to the texture Layer and painted out the part that covered the flower to reveal the detail.

The texture pack has proven to be a useful addition to my editing tools as the templates are great for turning average photos into something much more attractive and professional-looking.

David blended a blue-toned texture from *Digital Photo*'s free Texture Pack to his floral still-life to give an artistic finish to his shot.

BOATS AT REST
by Jacky Olley



From: Witham, Essex
Tell us about your image: I took this riverside shot with my Nikon D3100 and 18-55mm lens. When I saw the 'Create a retro Polaroid effect' in the May 2015 issue of *Digital Photo*, I thought it would make a good subject for the emulsion-lift template supplied.

First I applied Gaussian Blur to my chosen template and saved a copy of it for later. Then I blended the original template with my image, resized it to fit and set the Opacity at 75%. At this stage, the two images were merged, but my image didn't follow the creases of the template. I added my previously-blurred template as a Displacement Map, using the Multiply Blending Mode, so that the wrinkles in the paper were made to look part of my image.

The finished version has given a creative new look to the scene.





DENVER ZOO CAROUSEL
by Laura Canniff



From: Denver, Colarado, USA
Tell us about your image: The article called 'Transform RAWs with Lightroom' in the July 2015 issue inspired me. I loved the paint-like quality, and how the details and colours enhanced the photo.

I took my shot with a Nikon D5000 and 50mm lens before importing it into the Lightroom Library. There, I first applied the automatic Lens Corrections and adjusted the crop. Next I adjusted the Contrast, Highlights, Clarity, Vibrance and Saturation sliders until I could see the stylised effect coming through. Using an Adjustment Brush, I created an HDR-style effect by changing the Shadows setting. The vintage colours were applied by adjusting the Blues and Greens in the Tone Curve.

Finally, I applied a dark vignette to frame the image and added some grain for a retro-style texture. The technique has successfully brought out the colour and detail of my original shot while also adding a vintage feel, which is more in-keeping with the fun of the fair!



Laura's fairground image has a bright new look thanks to Lightroom's RAW editing tools.





Jacky's riverside shot has been transformed into a Polaroid lift with the help of a free *Digital Photo* template.



ONCE IN A BLUE MOON
by Claire Louot



From: Romford, Essex
Tell us about your image: I took my shot in broad daylight with my Canon EOS 6D and 24-105mm lens. Although I was happy with the overall composition, the sky detail was completely blown out thanks to a storm brewing in the distance.

I saw the *Pixels At Dawn* challenge in the July 2015 issue where the winning image was judged to be a creative day-to-night conversion. This gave me the inspiration to try it out on my own pic. I watched the video tutorial and followed the technique to rescue my shot. I started by duplicating the Background Layer and changing its Blending Mode to Multiply. Then I used Hue/Saturation and Photo Filter Adjustment Layers to give the cool blue tint of a night scene.



I added a full moon for atmosphere before brushing in some glow around it, and then finally created some digitally generated cloud and fog to make a realistic night scene.



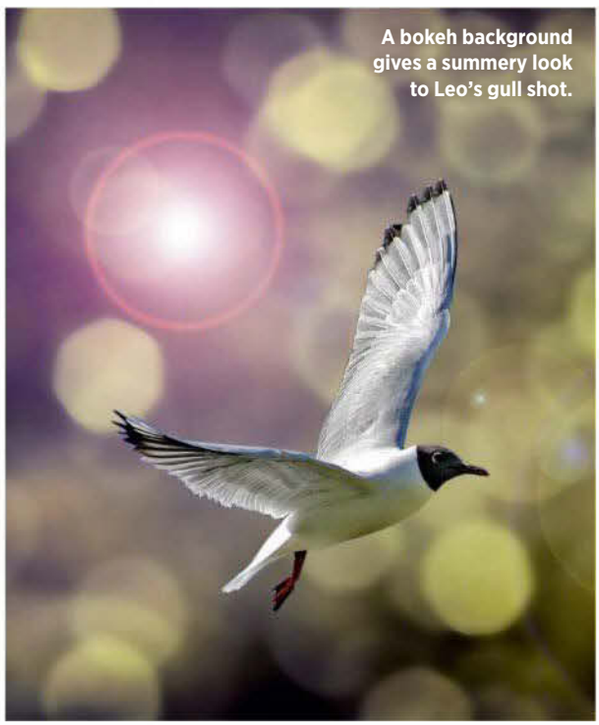
GULL-IVER'S TRAVELS
by Leo Franklyn



From: Morecambe, Lancashire
Tell us about your image: Although I was pleased with my seagull-in-flight shot, taken with a Nikon D7000 and 18-250mm lens, when I saw the 'Conjure up a summer mood in a fantasy pic' technique in the July 2015 issue of the mag I knew it would help to improve my image.

The hardest part came first – cutting out the gull from its sky background. I used the Pen tool in Photoshop as I found this gave me more precision than the Polygonal Lasso tool. Once I had my cutout, I pasted it onto the bokeh background before adding a golden tone on an Adjustment Layer. This contrasted nicely with the gull's lighter colours, and gave a summer glow.





A bokeh background gives a summery look to Leo's gull shot.

Lexar kit up for grabs
send in your best shots now!

PRIZES WORTH UP TO **£132**

There's a superb Lexar Professional memory card and a Lexar Professional 25-in-1 USB 3.0 Card Reader for every reader featured in *It Works For Me*, so make sure you send your pics in to us at *dpimages@bauermedia.co.uk* At £101.99, the 16GB Lexar Professional 1066x CompactFlash memory card delivers read speeds of up to 160MB/s. Alternatively, at £41.99, the 16GB 633x SDHC UHS-I card gives a massive 95MB/sec read/write speed. Each winner also scoops a Lexar Professional USB 3.0 25-in-1 Card Reader – a professional-level, portable USB reader providing high-speed file transfer, worth £30.99.

▶ See more at ***www.lexar.com***



LIMITED TIME OFFER

GET DIGITAL PHOTO MAGAZINE FOR HALF PRICE

Get your favourite photography magazine for a whole year for just £32. That's half the price of what you'd pay in the shops!

Choose one of these great value packages



Delivery to your door every issue

Annual Direct Debit 13 issues £32 – saving 50%

Credit/Debit card 13 issues £39 – saving 39%

Outside the UK Credit/Debit card or cheque
13 issues of Digital Photo £70



Print & iPad edition for instant access

Annual Direct Debit 13 issues £37 – saving 71%

Credit/Debit card 13 issues £44 – saving 66%

Outside the UK Credit/Debit card or cheque
13 issues of Digital Photo £75



iPad edition for instant access

Annual Direct Debit 13 issues £32 – saving 50%

Credit/Debit card 13 issues £34 – saving 47%

Outside the UK Credit/Debit card or cheque
13 issues of Digital Photo £34

SUBSCRIBE BY PHONE OR ONLINE QUOTE REF: **HBAA**

www.greatmagazines.co.uk/dp

LIMITED TIME OFFER



SAVE £32.87 ON SHOP PRICES

TERMS & CONDITIONS: Subscriptions will start with the next available issue. Offer closes on 10/09/2015. After your first direct debit payment your subscription will continue at the price you paid on this offer every 13 issues thereafter unless you are notified otherwise. You will not receive a renewal reminder and the Direct Debit payments will continue to be taken unless you tell us otherwise. Cost from landlines for 01 numbers per minute are (approximate) 2p to 10p. Cost from mobiles per minute (approximate) 10p to 40p. Costs vary depending on the geographical location in the UK. You may get free calls to some numbers as part of your call package – please check with your phone provider. Order lines open 8am-9.30pm (Mon-Fri), 8am-4pm (Sat). Calls may be monitored for training purposes.

01858 43 8884

Lines open 8am-9.30pm (Mon-Fri), 8am-4pm (Sat)

GREAT MAGAZINES.CO.UK

HEAD FOR THE COAST

In the UK, you're never more than 70 miles from your nearest shoreline. Here's how to capture it in all its glory



A trip to the coast should be a regular tick on every photographer's list. This sunset shot of Durdle Door on Dorset's Jurassic Coast was taken using an aperture of f/10 and a shutter speed of 25secs.

ALESSIO PUTZU

Discover how you can...



SHOOT LIKE A PRO *P28*



CONQUER RUGGED COASTLINES *P30*



FOCUS ON FOUND STILL-LIFES *P32*



CRACK COMPOSITION ON THE SAND P*34*



CAPTURE LIFE AT THE HARBOUR P*36*

WE ARE AN ISLAND NATION. BUFFETED BY THE NORTH Sea, Irish Sea, the Channel and the Atlantic, the UK has a whopping 11,073 miles of coastline to explore. And every inch of it is dripping with scenes your lens will savour. Shoreline shooting serves up unique opportunities to capture wild waves, dramatic skies and stunning foreground interest all in a single, magical frame.

Capturing shots in coastal locations is different to other forms of outdoor shooting. Your photography is not only governed by the light and weather, but also by tide times. Getting these variables in alignment is crucial for great images, and by following our tips and advice you'll be armed with the knowledge you need to be in the right place at the right time.

Whether you're closest to golden sand dunes, rock-strewn beaches or concrete harbour lines, this feature will not only inspire you into a seaside jaunt, but will also reveal plenty of shooting secrets that will elevate your pictures to new levels.

So gather your camera kit, charge up your batteries and get plenty of memory cards at the ready: we're off to the magical places where land meets sea...



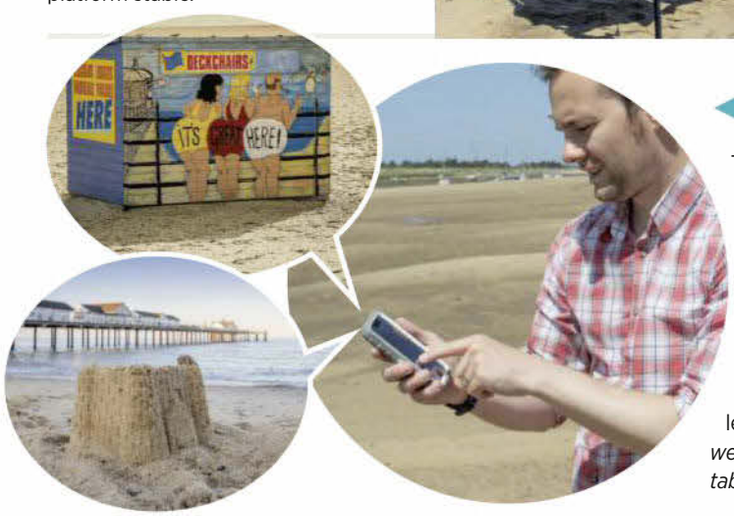
10 pro secrets to give you better pictures at coastal locations

Ever been at the seaside while a professional photographer has been shooting? You can't fail to notice they work in a different way, using tricks and techniques picked up over years of experience. What's more, because pros use pricey kit, they'll go to extreme lengths to protect their investment. These 10 tips will not only give you a crash course on the fieldcraft pros use on a daily basis, but will also keep both you and your kit safe, and reveal smart techniques that will enhance the quality of your images.

1 Weigh down your tripod

Coastlines can be windy places, and a strong gust can wobble your tripod enough to introduce blur. In extreme cases, it can even blow over, putting your camera at risk. To add extra stability to your tripod, use your camera bag as ballast. Some tripods have hooks on the bottom of the centre column to hold your bag, but if yours doesn't, simply hang the bag over the tripod's collar using its strap. This will help keep your shooting platform stable.





2 Do your research

The internet will help you prepare for a coastal shoot. Image sharing sites such as Flickr or 500px can help you find worthwhile locations, but more importantly, you can look up accurate tide times, so you can time your shoot to coincide with the right water level. Visit *www.bbc.co.uk/weather/coast_and_sea/tide_tables* for a free, six-day prediction.

3 Use filters

Any camera will struggle to cope with the dynamic range of a coastal scene. Bright skies hang over dark foregrounds, and this will lead to unbalanced exposures. Neutral Density Graduated filters (ND grads) are sheets of glass that have one half tinted. Held over the lens, these will help even out the exposure to give a better-balanced scene. Non-graduated versions can be used to extend shutter speeds (see over the page).



MATTY GRAHAM

4 Stay after sundown

Don't be tempted to leave as soon as the sun dips below the horizon. This is a mistake as amazing light can occur shortly after sunset. Orange hues will turn to pink and then to blue, and the soft light can be just as rewarding as direct sun in the 'Golden Hour' before sunset.

5 Don't pack the kitchen sink

If you have a shot in mind and know which lens is likely to be needed, think twice about taking extra equipment you probably won't use. Saving weight is important as at most coasts you will have to walk some distance to get to a favourable location. Stripping down your kit will keep you more nimble on your feet, and will enable you to keep shooting for longer.

6 Watch out for sea spray

Even if you're standing a fair way back from the waterline, sea spray can be whipped up by the wind and travel in the air, coating your lens in the process. There's little you can do to stop the spray, but keeping a microfibre cloth handy will allow you to clean it away. Wipe your lens before you take each shot to maximise your chances of bagging spray-free frames, as removing drops in Photoshop can be time consuming.



MATTY GRAHAM

Despite windy conditions, a swift lens change to a wide-angle 17mm optic allowed more to be made of the wildflower foreground in this shot of the Cornish coast.

7 Change lenses the smart way

If sand gets into your camera or lenses it can cause serious problems, and airborne sand is just as bad as the stuff on the ground. Sand is more likely to find its way into your gear when you change lenses, as that's when your camera is most vulnerable. On windy days, only change lenses if you absolutely have to, and shield your kit with your bag lid or a microfibre towel when you do. Keep the camera face down throughout the procedure, and do it fast!

8 Waterproof your kit with zip-lock bags ▼

Whether it's a stray wave breaking on the rocks or a slip into a sandy pool, it's all too easy to get your kit wet. And salt water is one of the worst things you can expose your gear to. Camera bags offer a primary level of protection provided they're fully zipped up, but as a second line of defence, buy a box of zip-lock freezer bags from the supermarket. Put each item of your kit in a separate bag and only take it out when you're ready to use it. It's dirt cheap and surprisingly effective!







9 Pack paper plates ▶

Paper plates or small plastic frisbees can be used to keep your tripod afloat. On soft, wet sand near the waterline, your tripod's feet will start to sink. If this happens during a longer exposure, it will lead to unwanted blur in the frame. Plates or frisbees under the feet will distribute the weight of the tripod and camera and prevent it from heading south!

10 Clean up immediately

As soon as you return from a coastal shoot, clean your gear. Wipe down your tripod with a damp cloth to remove the salt and sand, and before you open your camera bag, use a stiff brush to remove any sand from its exterior. When you're back at base, empty your bag completely and vacuum it, using a nozzle to get into all the nooks and crannies. However careful you've been, fine sand particles will have found their way inside, and if you store your camera there, guess where they'll end up? It may seem overzealous, but getting into the habit of a post-coast clean-up will keep your kit good as new.

Control exposure at the rugged and rocky coast

Rugged coasts evoke the moodiest landscapes. Hard, jagged edges of dark rock juxtapose perfectly with the soft clouds and a golden sky at the start or end of the day. The UK is positively spoilt with rocky coastlines. From Dorset's fossil strewn Jurassic Coast to the chalk-and-sandstone bluffs of Norfolk, and from sparkling Cornish granite cliffs to the weathered limestone faces in Pembrokeshire – you won't have to go far to find stunning scenes waiting for your viewfinder.

There's a number of ways to overcome the problems caused by the broad range of contrast you'll find at such places. Graduated filters do a great job at restoring balance to your exposure levels, while ND filters extend shutter speed to add mood and drama. Knowing how to use these vital accessories will help you create stunning shots and conquer tricky lighting conditions.

Use a Neutral Density filter to blur motion

The unrelenting swell of the ocean pounding onto slowly eroding rock provides amazing photo opportunities. But by adding a Neutral Density (ND) filter to your setup, you can take control of the exposure time and artificially extend the shutter speed. This will introduce motion to the frame. ND filters reduce the light passing through the lens, and can drastically slow down the shutter speed needed to create a well-exposed shot. This means that crashing waves can be transformed into a milky blur. When using Shutter priority (S or Tv), most cameras have a slowest shutter speed setting of 30secs. Using an ND filter may require a longer exposure than this, so you'll need to use the Bulb mode (B). In this mode the shutter will stay open for as long as the shutter button is depressed.



STEP 1

FOCUS FIRST

Stronger ND filters are so dark that it's impossible for your autofocus system to work when they're in front of the lens. So, place the camera on a tripod, line up your shot and focus before sliding the ND filter into its holder. Switch to Manual Focus mode (MF) by flicking the switch on the side of the lens.



STEP 2

DIAL IN SETTINGS

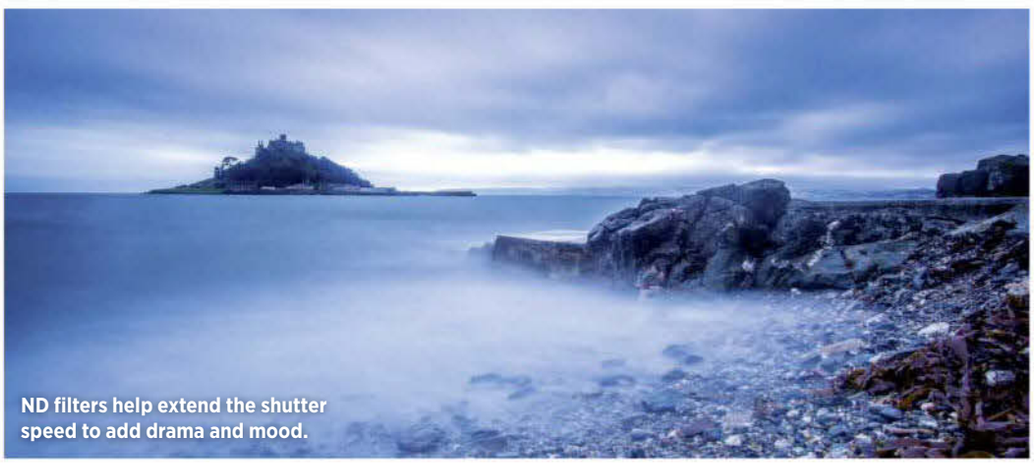
In Aperture priority, select f/16 and half press the shutter. Note the shutter speed selected, then switch to Manual mode (M). With f/16 set, work out your exposure time by halving the shutter speed for each stop of the filter's strength. If you're using a 10-stop ND, 1/15sec becomes 60secs (see chart on p109).



STEP 3

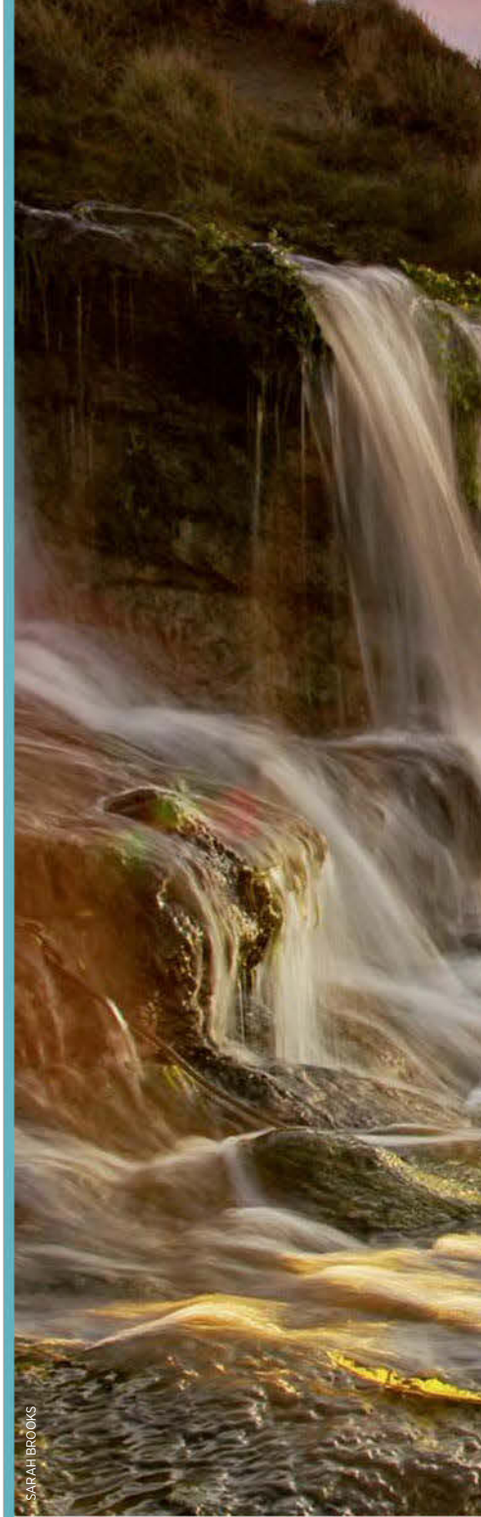
ADD FILTER & SHOOT

Carefully slide the filter into its holder and with Bulb mode set, press and hold the shutter button for the time you need to take the shot. Check your pic on the screen. If the scene's too dark, use a longer shutter speed. If it's too bright, shorten it. A little trial and error will soon give you a well-exposed image.



MATTY GRAHAM

ND filters help extend the shutter speed to add drama and mood.



SARAH BROOKS

Balance exposures with ND grads

ND graduated filters are rectangular pieces of glass or resin. Half the filter has a dark tint, and this gradually fades away to leave the clear part of the filter. Grads have either a soft or hard transition for different effects.

With the tinted part of the filter positioned to cover the sky, the brightness of this part of the scene is reduced. ND grads come in various strengths (typically 1, 2 and 3-stops) so by using the right one for the conditions, you can balance the brightness of the sky and foreground to give a natural-looking exposure. For most uses, a 2-stop ND grad is the most effective.

ND graduated filters allow you to darken part of the frame, helping to balance bright skies with darker foregrounds.



STEP 1

1 ND grad filters reduce the amount of light hitting the sensor and this will lead to longer shutter speeds. So to avoid camera shake, and to get your composition as accurate as possible, place your camera on a sturdy tripod. Look through the viewfinder and frame up before tightening the head to lock the camera in position.



STEP 2

2 Add your filter holder and then switch on Live View mode (if you don't have this feature, look through the viewfinder). Slide the filter into its holder and adjust it until the transition between the dark and clear halves is over the horizon. If needed, you can also rotate the filter holder if you want to use it at an angle.



STEP 3

3 Set the main mode to Aperture priority (A or Av on the mode dial), and select a small aperture such as f/16 to ensure your shot benefits from a large zone of sharp focus. For the best image quality, set the ISO to its lowest value (typically 100), then take a test shot and check your image on the LCD screen to assess sharpness and exposure.

Experiment with scale and capture coastal details packed with impact

When you think of coastal scenes, your mind may immediately conjure up dramatic vistas of epic proportions. But a closer, more intimate view will reveal endless opportunities at a much smaller scale. From contrasting colours and shapes to naturally occurring patterns and textures, and from the detail in shells and driftwood to the symmetry of hand-made rock stacks, a 10-minute wander along the shore will uncover countless images. Once you have found your subject, you'll want to capture it in the best light, so a few basic techniques are worth observing. Shooting in RAW will give you more potential when it comes to editing, and using image stabilisation will keep camera shake at bay. But as always, an eye for a good shot will make the biggest difference!

Fill the frame with a coastal still-life

To make the most of smaller coastal details, it's important to frame up tightly on your subject. A dedicated macro lens will make this easy, but if you don't have one, use the long end of your kit lens, as it will usually focus close enough for a frame-filling shot.

Search for subjects that have complimentary colours to the background and don't be afraid to move items around to create a more balanced composition. For example, if you find a shapely, bright rock, hang on to it until you find some contrasting cousins to place it among!



STEP 1

SET UP YOUR TRIPOD

Some tripods allow the centre column to be inverted. This lets the camera be placed much closer to the ground, getting you lower and closer to smaller subjects. Your camera will be upside-down, so make sure it's securely attached to the head.



STEP 2

DIAL IN THE SETTINGS

With the camera fixed on a tripod, shutter speed is less important, so select Aperture priority mode (A or Av on the mode dial). A mid-range aperture setting of f/8-f/11 will return the sharpest results from most lenses, so dial this in.



STEP 3

USE THE SELF-TIMER

Pressing the shutter button can cause vibration to be transferred to the camera – and your picture. To avoid the possibility of blur, trigger the shutter using the Self-timer mode. A delay of 2secs is all you need for the camera to be stable.



The contrasting colours and textures of small-scale shots can be just as attractive as large sweeping vistas.

JON ADAMS

The bright sunlight on the rock stack and the background cliff forced the detail in the shadows to be underexposed. To reveal this shadow detail, an HDR image was taken, giving a natural result.

JON ADAMS / BAUER

GET THE PERFECT STILL-LIFE EXPOSURE

One of the challenges when shooting coastal still-lifes is achieving a balanced exposure. Due to a camera's limited dynamic range, it will struggle to expose for both a bright background a darker rock subject in the foreground. To get around this, try using the built-in HDR (High Dynamic Range) mode which will merge three frames (over/under and normally exposed) together.



STEP 1

SET UP THE CAMERA

It's important the camera doesn't move between exposures so place it on a tripod. Select your composition and focus on your subject then switch to Manual focus (MF) as this will prevent the lens from hunting between the three frames.



STEP 2

SELECT HDR MODE

Enter the camera's Menu options and select the HDR mode. This will differ between brands and models, but will always involve selecting the difference in exposure between the three frames. For a natural look, select a 1-stop difference between frames.



STEP 3

CAPTURE YOUR IMAGES

When you are ready, press the shutter button. One some cameras one press will take all three frames, while on other cameras you'll need to trip the shutter three separate times. Once the third frame has been taken, the camera will merge the files and display the final shot.

Master composition on golden sands

Along with miles of rocky shores, the UK is also blessed with some wonderful sandy beaches. From intricate patterns and pools left by the tide to dunes topped with wisps of grass, these offer just as many photographic opportunities.

As rocky coasts arguably provide more obvious focal points, photographers need to work harder on their composition skills to get the most out of sandy locations. By following some simple framing rules you can help balance your pictures and draw the viewer's eye into the scene.

The Rule of Thirds is one of the most useful and effective compositional aids. It involves placing an imaginary 'noughts & crosses' grid over the scene, and positioning your key point of interest in the scene where two of the lines intersect. This Rule was devised around 2500 years ago, and gives an image that's aesthetically pleasing. Also, by placing the horizon on the lower or upper third line, you avoid positioning it in the middle of the frame, effectively cutting your picture in half.

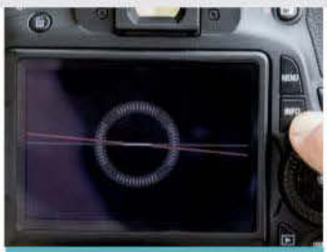
USE YOUR CAMERA TO ENSURE LEVEL HORIZONS



STEP 1

SET UP ON A TRIPOD

Once you've found the scene you want to capture, secure the camera to a tripod. Using a 'set of sticks' will help prevent camera shake, but will also slow you down, making sure you critically consider every aspect of your composition.



STEP 2

USE YOUR ARTIFICIAL HORIZON

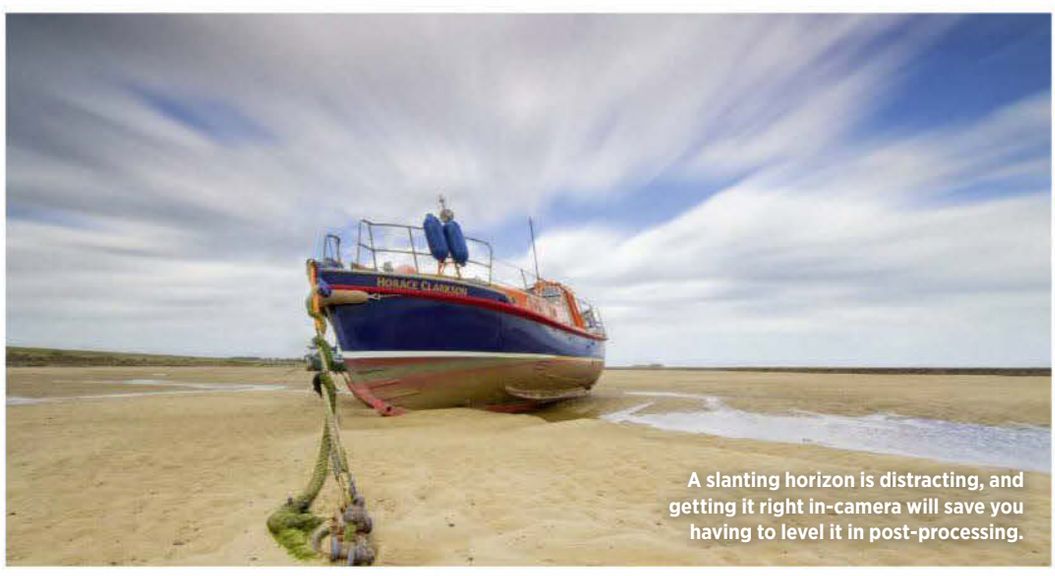
Cycle through the Display or Info options on your camera to reveal the artificial horizon on the LCD screen. If your camera doesn't have this feature, a hotshoe spirit level (£10) will do exactly the same job in a less high-tech way.



STEP 3

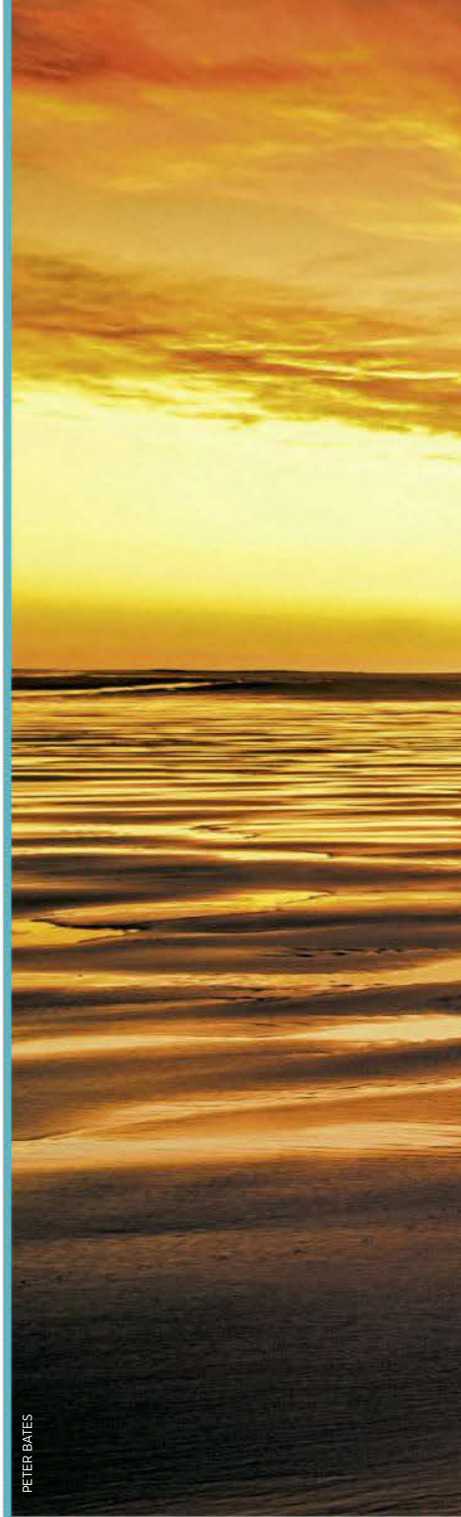
LEVEL OFF

Carefully adjust the camera on the tripod using the artificial horizon. On most models, the horizon lines will change from red to green when it is perfectly level. Now lock off the tripod head to keep the camera levelled up and in place.



A slanting horizon is distracting, and getting it right in-camera will save you having to level it in post-processing.

MATTY GRAHAM



PETER BATES

USE LIVE VIEW TO HELP YOU MASTER THE RULE OF THIRDS

Some cameras allow you to superimpose a Rule of Thirds grid in the viewfinder, but for an enlarged view, you can use your Live View mode to compose your shot on screen. Your powerpoints of composition are the four places where the lines intersect (see right). To improve framing even further, you can look to place a second point of interest on an opposing point (diagonally opposite the main point). This will always involve changing camera position, and sometimes just a metre or two to the left or right makes all the difference.

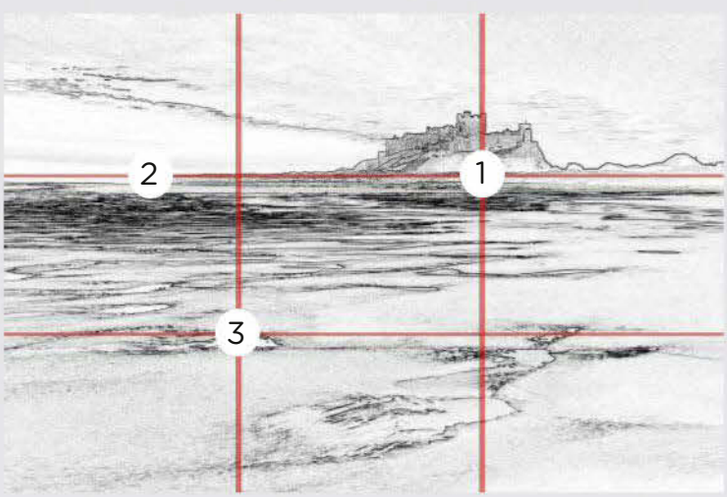
By following the Rule of Thirds, you can bring greater balance and interest to your frame.

RULE OF THIRDS MASTERCLASS FOR BETTER COMPOSITION

1 The Rule of Thirds divides the composition into a 'noughts & crosses' grid with lines placed one-third and two-thirds across and up the frame. Where these lines intersect are the powerpoints of composition, and the main subject has been placed over one of these to provide a balanced, aesthetically pleasing composition.

2 The horizon is level and has been placed along the upper third line. This avoids positioning it in the middle, where it would cut the picture in half, and allows the foreground interest to dominate the scene.

3 The powerpoint diagonally opposite the main subject has been used subtly to provide additional balance, and features an area of highlight detail. Using a secondary element on an opposing powerpoint further strengthens Rule of Thirds framing.



Mix up your focal lengths to capture the harbour's mood

Our coastline isn't just about rocks and sand. Venture out and you'll find harbours dotted along the shore. These could be pretty fishing villages or more industrial locations. Either way, harbours represent a great connection point between mankind and the sea and, better still, there's always plenty to shoot whatever time of day you visit. Just remember that harbours are busy working locations, so always be aware of your surroundings and be careful not to stray into any industrial, out-of-bounds areas.

Use a long lens to capture boatmen heading for shore

Busy harbours and quieter fishing villages will see plenty of comings and goings as the people who make a living from the sea pick up nets and return their catch. To shoot the boats heading home towards the harbour, you'll need a longer lens than an 18-55mm kit optic. Telezooms like the Tamron 70-300mm f/4.5-5.6 LD DI cost from just £90 and offer an affordable way to get a longer focal length.

Whichever long optic you use, some key techniques will increase your chances of bagging better harbour-based pictures.



STEP 1

DIAL IN THE SETTINGS

Switch to Shutter priority mode (S or Tv on the main mode dial). As a general rule, make sure you use a shutter speed equal to or faster than your focal length to banish shake, as this is magnified at longer focal lengths. So, if your focal length is 200mm, select a shutter speed of 1/200sec or faster.



STEP 2

CHANGE AF MODE

The boats heading into the harbour will be moving all the time. If you use your normal autofocusing mode, the boat may be out of focus by the time you've pressed the shutter. Instead, switch to Continuous focus mode, called AF-C or AI Servo. This will track a moving subject, keeping it sharp.



STEP 3

HOLD STEADY

Telezooms are heavier than a kit lens, so holding it the right way can help reduce any unwanted movement during the exposure. Support the lens with your left hand, then tuck your elbows into your body to make your stance more stable. Take a deep breath and hold it, then gently press the shutter before exhaling.



Harbours add human interest to coastal scenes, but longer lenses will often be needed. Here, a 70-200mm telezoom was used at 200mm to capture a fishing boat on its way home.

MATTY GRAHAM



MATTY GRAHAM

A wide-angle lens helps you capture more of the scene and make better use of foreground interest.

GO WIDE FOR PERFECT HARBOUR SCENES

While a telephoto will isolate pockets of detail, a wide-angle lens will allow you to show more of a scene. The 18mm end of a kit lens will do a good job, but there are wider optics available, such as the Sigma 10-20mm f/4-5.6 (£299) that will capture a broad vista. The wider focal length will stretch the perspective of the foreground, making more of elements close to your lens.



STEP 1

GET LOW

A low viewpoint is a great way of making the most of foreground interest. Some tripods feature detachable centre columns so they can be lowered even further. If you don't have a tripod, nestle your camera into a gadget bag or a rolled jacket to keep it supported and steady.



STEP 2

SELECT A WIDE FOCAL LENGTH

With your scene framed up, turn the zoom ring on the lens to set the widest focal length. Select Aperture priority mode and set a small aperture of f/16. Focus about one-third of the way into the scene to get a huge zone of sharpness from foreground to background.



STEP 3

WATCH OUT FOR FLARE

Ultra-wide lenses often have bulbous front elements, and the wide angle of view means they can suffer from lens flare. This will wash out contrast, so if you have a lens hood, use it. If you still encounter flare, use your body to keep the front of the lens in the shade – but don't get in shot!



Required kit

KIT LENS
No fancy optics are necessary – your kit lens will do the job nicely.



TRIPOD
A sturdy tripod is a must-have accessory when capturing sequence images.

MATTY GRAHAM / BAUER

CAPTURE SPORTY ACTION SEQUENCES

Tell the whole story of your subject's movement by shooting multiple frames and merging them together in Photoshop

WORDS & PICS BY MATTY GRAHAM



ACTION PHOTOGRAPHY IS GREAT FUN to shoot and gives you the chance to capture dynamic images. To push your pictures to a more exciting level, shoot an action sequence where multiple shots are captured split seconds apart and then merged together using Layers in Photoshop.

These sequence creations have a big advantage over regular single-shot pictures. By combining these files, the frame will have a start, middle and end point, telling a more complete story of the moment to the viewer. You can shoot an action sequence of pretty much anything that moves, and you're bound to have a host of suitable subjects to hand. From a child jumping off a swing to a dog running around the park, and from a potted ball on a snooker table to a cyclist rounding a bend – all will provide enough movement to achieve an impressive sequence. What's more, you don't need any fancy kit to shoot one – just a camera, a tripod to keep it still and a copy of Photoshop or Elements for the imaging work.

We're going to capture a skateboarder pulling off a trick as he cruises through the scene, but the setup and technique is the same for any subject. Let's get started...

TECHNIQUE STEP-BY-STEP GUIDE OVER THE PAGE ▶▶▶

Four easy steps to shooting sequences

While this technique isn't hard to achieve, there are a number of things you can do to increase your chances of bagging a successful set of images. You need to be able to fire off your frames fast enough to capture the sequence, but most entry-level DSLRs and Compact System Cameras can shoot at five frames per second or faster, so this is easy to achieve with the right mode selected. To save yourself extra work in Photoshop's Layers, securing your camera to a tripod will keep each shot framed consistently. Using manual focus is also crucial, as this will enable all the frames to share the same preset focus point.







1 Secure the camera to a tripod and switch to Manual Focus

Once you've chosen your subject and the action they're going to perform, make sure you have sufficient room for them to move around. Set up your tripod at a suitable height for the action sequence and secure your camera to it. Ask your subject to stand in the middle of the frame, where the action will be happening. Make sure the active AF point lies over them in the viewfinder, and Half-press the shutter button to focus on them. Now lock the focus distance by switching to Manual Focus mode (MF). This can be done by flicking the switch on the lens and/or on the camera body, or on some cameras, via options in the Menu screens.

2 Dial in the exposure settings

Shutter speed is more important than aperture in an action picture sequence, as the aim is to freeze the subject's motion as they pass through the frame. If the shutter speed is too slow, your subject will record as a blur. The easiest way to control shutter speed is to select Shutter priority mode, which is Tv or S on the mode dial. In this mode, you select the shutter speed, while the camera chooses the aperture to deliver a well-exposed image. Start with a shutter speed of around 1/800sec and take a test shot to rehearse the movement. Check the image on screen and increase the shutter speed if your subject is blurred. If light levels are low, increase your camera's ISO setting to make the scene brighter.



WHITE WALL

Ever worked with a real control freak? There's nothing better.

Experience your photos in gallery quality.

WhiteWall.co.uk

WHITE WALL



ORIGINAL PHOTO PRINT ON ALUMINIUM DIBOND

30 x 20 cm

just

£31.95

Save £5

Voucher code: **WW15DPUK08**

Minimum order value: £50
valid until 15.11.2015*

All prices include VAT. Shipping not included. Subject to corrections or changes without prior notice. Avenso GmbH, Ernst-Reuter-Platz 2, 10587 Berlin, Germany.
All rights reserved. Photographer: Marc Krause. *Not valid with other discounts or offers.



3 Select your high speed drive mode

To prevent having to press and release the shutter multiple times as the subject moves through the frame, switch your Drive mode to High Speed Continuous. This is otherwise known as 'burst' mode, and is typically identified by a stacked rectangle icon. Most cameras can shoot faster and for longer in JPEG mode than RAW. Because it's important to get as many frames of the action as you can, this is one of the rare times when JPEG can be preferable over RAW. Ask your subject to perform their trick, and press and hold the shutter button to capture the movement in its entirety. Only release the shutter once your subject has completed the trick or has left the frame. Your camera may take a moment to write all the files to the card.



4 Review your images and adjust exposure if needed

Check the results of your shoot on screen – you can scroll through all the pictures using the D-Pad or command wheel. As well as establishing whether you've captured a good set of pics for your action sequence, you also need to check the exposure. With JPEG images, there's less latitude for making corrections, so it's best to get the exposure as perfect as possible in-camera. If the images are too dark, adjust Exposure Compensation by holding down the +/- button and turning the command dial to add a positive value of +0.5 or +0.7. If they're too bright, use a negative value. Reshoot the sequence when you've got the exposure perfect and you'll have all you need to assemble your set of frames into one, dynamic picture.

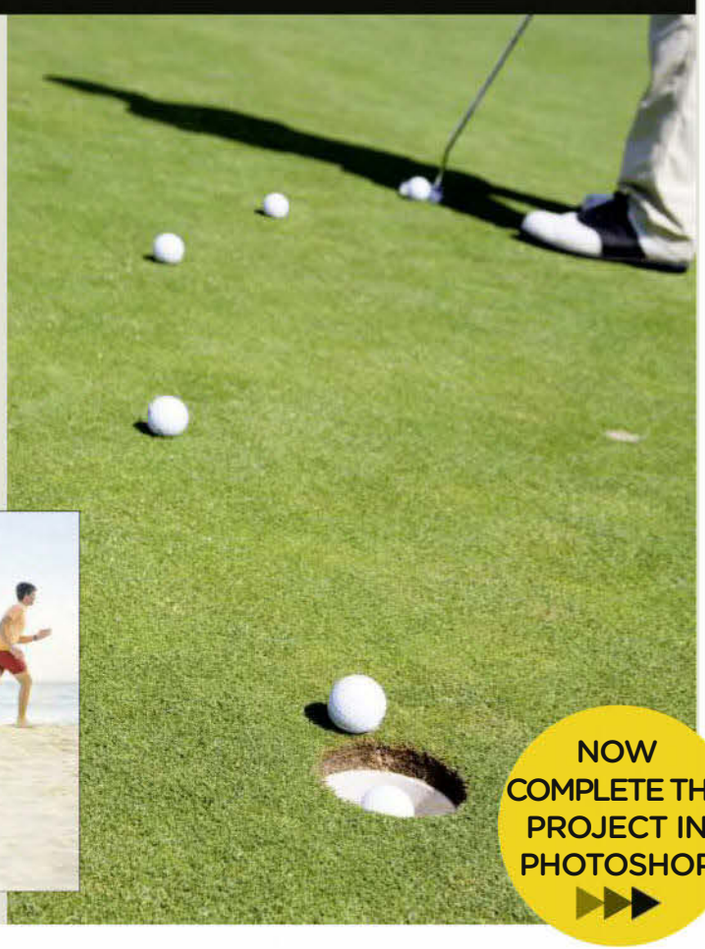
Other action sequence ideas to try...

It's common to think of action sequences as adrenalin-soaked sports shots, but thinking of them as a way of recording the motion of a subject over time opens up even more possibilities.

With a static, tripod-mounted camera and a fast-enough frame rate, you can recreate Eadweard Muybridge's famous studies of motion by getting a friend to sprint across your frame from left to right. Just ensure you set your shutter speed fast enough to freeze the movement, so you have clean, hard edges around your runner that are free from blur. Alternatively, you can capture an elegant sequence at a more sedate pace by showing the curve of a golf ball's path on a tricky, sloping putt.

Capturing motion in this way adds a touch of science to the art of photography, and it's all achieved using the same camera setup described in the technique above. The Layer and Masking work in Photoshop follows the same basic procedure too, so turn the page to see how to blend your sequence of pictures together into one, fascinating frame.





NOW COMPLETE THE PROJECT IN PHOTOSHOP

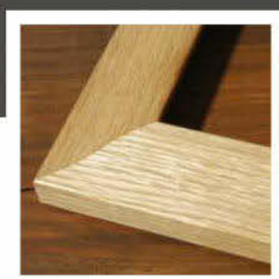
ISTOCK



THE ULTIMATE
IN ONLINE FRAMING

Dynamic multi aperture framing at your fingertips!

With a wide range of contemporary and traditional mouldings, diverse window mount options and hundreds of multi-aperture layouts to choose from, One Vision Imaging present you with an award winning framing service to suit all tastes and budgets.







One Vision
IMAGING LTD

Visit our website to start designing your ultimate frame
or call 0845 863 0217 for more details

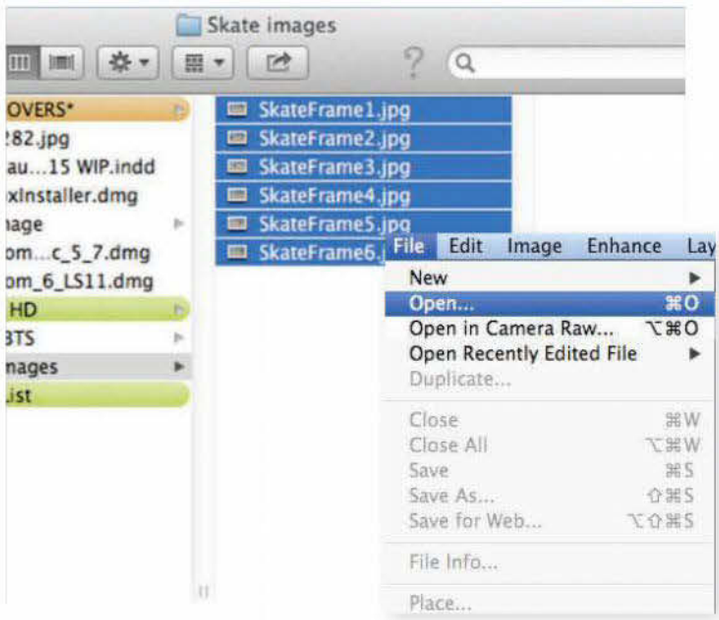
www.onevisionimaging.com

QUICKLY MERGE YOUR IMAGES USING PHOTOSHOP

With your action shots captured, it's time to open them into Photoshop or Elements and use the power of image-editing to fuse them all into a single, dynamic picture...

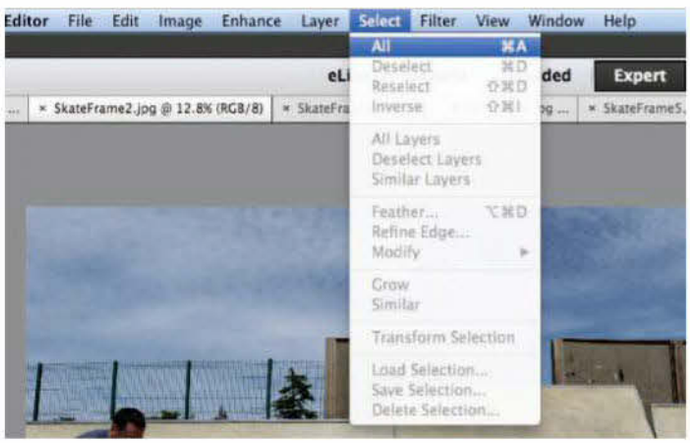
VIDEO LESSON ON THE CD





1 Rename files and open all images in Photoshop or Elements

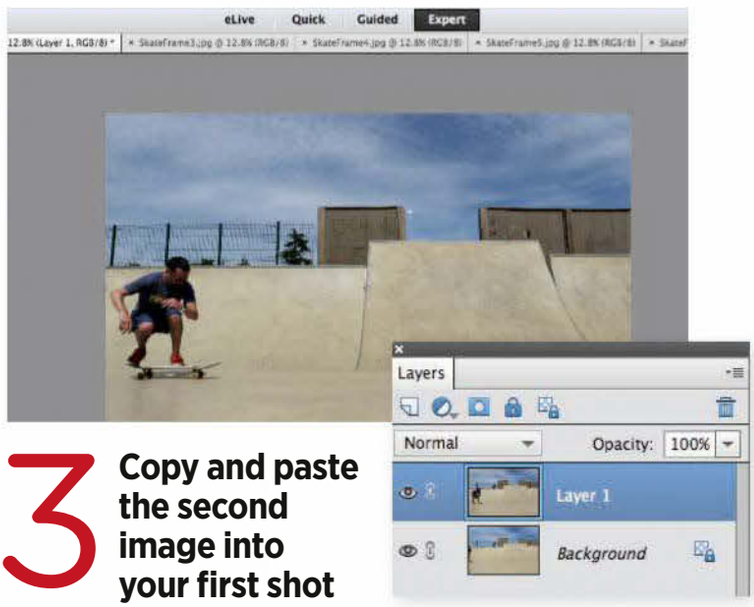
Before you open up Photoshop, drag all of your images into one folder. To keep the process simple, it's well worth spending a little time renaming your files so you can quickly see how they run sequentially. Click on a file, hit **Return** and then type in the relevant name. So, for the first image in your sequence, type in **SkateFrame1.jpg** (or similar). Once you have renamed the files you want to use, select them all by clicking on the first file, holding the **Shift** key and clicking on the last. You can open the files in Photoshop or Elements by right-clicking and selecting the **Open With...** command, or just simply drag them on top of the Photoshop or Elements icon that you have on your desktop or in your dock.



2 Arrange your image tabs in order and select the first picture in the sequence

Once all your images have opened in Elements or Photoshop, you'll notice a lot of image tabs at the top of your interface. Locate your first image in the sequence (ours is called **SkateFrame1.jpg**) and drag it to the left so it's the first tab you come to and is easy to find. Then arrange the remaining tabs so that they run from left to right sequentially across your interface. Rearranging the tabs is a good idea, as it helps prevent you copying and pasting the wrong image and bucking the sequence.

After you've done this, select the next file in the sequence (**SkateFrame2.jpg**). To select the entire frame, click **Select→All** (or use the shortcut **Ctrl+A**). You'll know all the pixels have been selected as marching ants will be seen around the edges of the frame.



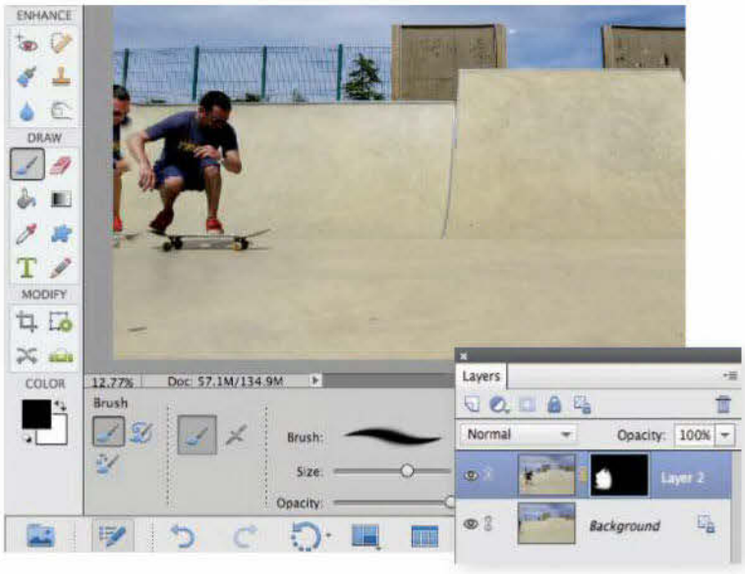
3 Copy and paste the second image into your first shot

With the whole image selected, copy the Selection by going to **Edit→Copy** or hitting **Ctrl+C**. Now close the file with **Ctrl+W** as it won't be needed again and leaving multiple images open on your screen can be confusing. Make sure your first picture is on screen (**SkateFrame1.JPG**) and then paste in the shot you've selected and copied by going to **Edit→Paste** (or pressing **Ctrl+V**). The second pic will obscure the first one, but look in your Layers palette (**Window→Layers**) and you'll see that the image has been placed in a new Layer that floats above the **Background** Layer. The new Layer will be automatically highlighted. This means it's the active Layer, so is ready to be worked on.



4 Add a Layer Mask & select a Brush

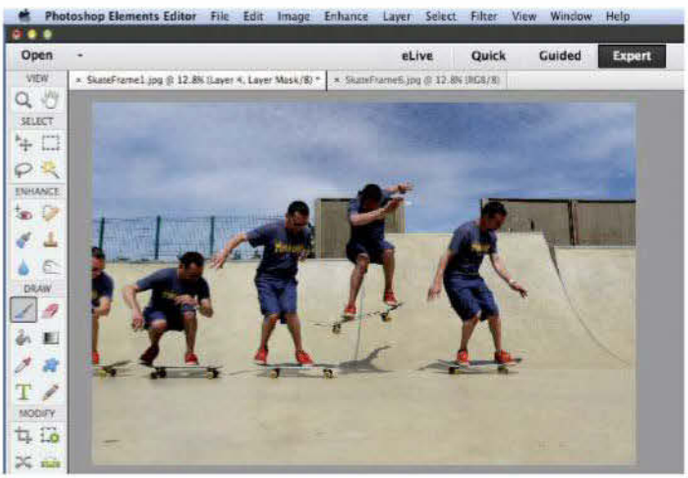
To reveal the subject from the first picture, some of the pixels need to be removed so he can show through from the Layer beneath. The Eraser tool can be used to simply rub out the area, but a more controlled way is to use a Layer Mask. To do this, click the **Add Layer Mask** icon in the Layers palette (a circle within a square icon). and you'll see a white rectangle appear alongside the Layer thumbnail. This is the Layer Mask and it's automatically active, ready for you to edit. To hide the pixels on the top Layer select the **Brush tool** from the Toolbox. In the Tool Options bar, select a soft-edged brush, as this makes it easier to achieve seamless edits. To change the size of the brush, you can move the slider in the Tool Options bar, or to do it quickly, use the square brackets keys. **[** will reduce the brush size, and **]** will increase it.



5 Paint into the image to reveal your subject from the Layer beneath

The Brush colour needs to be black, so set the foreground colour to this by hitting **D** then **X**. Paint directly onto the right area of the image and you'll see the skater from the original **Background** Layer appear. Brush away everything but the main subject so that the skater and his shadow are blended into the scene. Take your time to paint an accurate Mask. If you make a mistake and brush out an area you want to keep, simply hit **X** to swap the brush colour to white and paint into the image to restore it. Hit **X** again to return to black and you can continue masking. When you have a seamless blend, it's time to bring in the next shot.

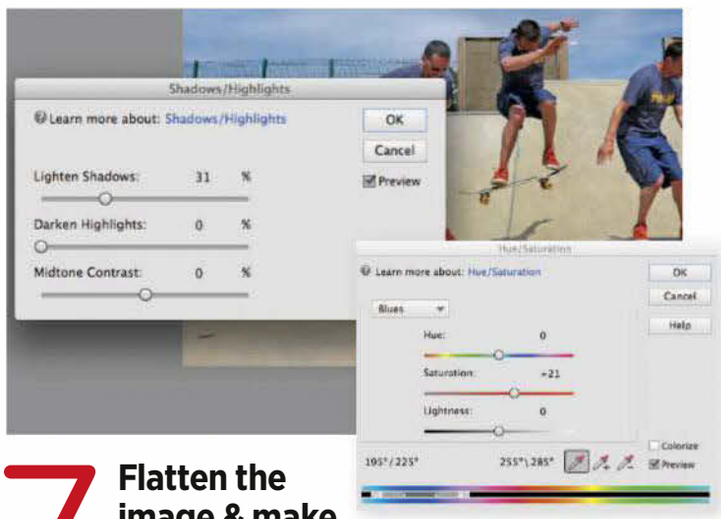
If you find your subject is overlapping in your action sequence, you can increase the space between each shot by selecting the **Move tool** and hitting the right cursor key to move them a little way across the frame.



6 Repeat the process to add the other pictures to your main image

Select the next image in your sequence (**SkateFrame 3.jpg**) and repeat the process of copying the pic (**Ctrl+A**, **Ctrl+C**), closing it down (**Ctrl+W**) and then going back to the main image and pasting them in (**Ctrl+V**). Another new Layer will appear at the top of the Layers stack, so add a Layer Mask to it, then select the **Brush tool** and paint in a Mask to reveal the subjects from the Layers beneath.

As you add file after file, your image will grow and the subject's journey across the frame will continue. If your shots are already well spaced, the process will be nice and simple, but provided you make an accurate Mask around the subject, you can always use the **Move tool** to adjust their position and improve your composition.



7 Flatten the image & make your final adjustments

Once you have added all the images in your sequence and masked out the right areas, your action sequence will be complete. Inspect your image carefully to see if any of your Masks need further refinement, and when it's perfect, go to **Layer→Flatten Image**. This will crunch all the Layers into one. With this done, all that's left is to make any final adjustments. With the example picture, a Shadows/Highlights adjustment was used to bring out detail in the skater's face. To do this, go to **Image→Adjustments→Shadows/Highlights** (**Enhance→Adjust Lighting→Shadows/Highlights** in Elements), and adjust the **Shadows** to your liking before clicking **OK**. We also boosted the **Saturation** in the **Blues** (see video for more on this). Finally, go to **File→Save As...** and save your action sequence in a file format of your choice.



MASTER YOUR CAMERA

Every month, we explore a key feature found on creative cameras like DSLRs or CSCs, and reveal what it does and how you can use it to boost your skills



ISO SENSITIVITY

TECHNIQUE & PICS BY BEN DAVIS

BEHIND EVERY PHOTOGRAPH lies three interdependent exposure variables. The aperture controls the size of the opening in the lens and the shutter speed dictates how long the sensor is exposed to the light. Underpinning both of these settings is the ISO. It's often the forgotten sibling when it comes to deciding your exposure settings, but it should always be the first thing you consider when you set up your camera. Master this simple variable, and you'll be able to access much more creative results with your photography.

What is ISO?

The ISO governs how sensitive your camera is to the light in a scene. It's displayed as a number, usually falling somewhere between 100 and 6400, though many camera's offer some settings beyond this scale. Every time the ISO setting doubles, the camera becomes twice as sensitive to light. Each doubling of the ISO scale is another 'stop' of light, just as it is with shutter speed and aperture settings.

The ISO can be adjusted to access the most creative shutter speed and aperture settings

The name ISO doesn't help people understand its function. It comes from the 'International Organisation of Standardisation', meaning that all films of a particular speed matched one another for sensitivity. Although film photography has since been replaced by digital cameras, ISO 100 remains the same, no matter what camera you're using.

Back in the days of film, you were stuck with the sensitivity of the roll of film you'd loaded, until it was time to put in another. Nowadays, you can easily change your camera's ISO one from shot to the next, with just a flick of a thumb.



Your ISO is displayed a number, usually between 100 and 6400, though the range can be higher.

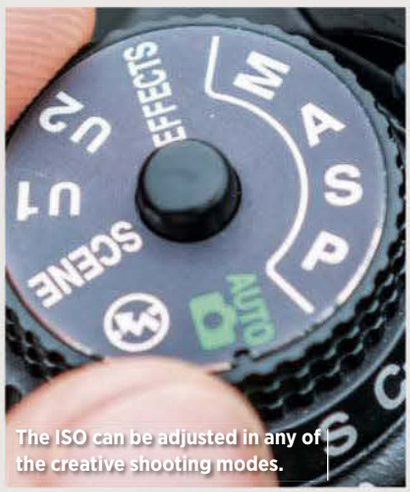
What is it used for?

The ISO is the base from which the exposure is built. As a general rule, brighter conditions require a lower ISO as there is plenty of light to make a good exposure. As the available light levels drop, the ISO value would need to be increased if you wanted to maintain the same shutter speed and aperture settings.

In direct sunlight or under studio flash, ISOs of 100-400 are common values. In overcast or shady conditions, the ISO is more likely to be within the 400-800 range. And in dimmer evening light or indoors, then 1600 or higher will often be necessary to provide a foundation for a workable shutter speed and aperture, without need for a tripod.

However, the ISO can be used in conjunction with the shutter and aperture, to access the most creative exposure settings. For example, if you wanted a really fast shutter speed to freeze pin-sharp action, and your aperture was already wide open, then increasing your ISO is the only way to make this possible, without increasing the amount of light illuminating your subject.

Taking control of your camera's ISO setting



The ISO can be adjusted in any of the creative shooting modes.

Unlike the other two exposure variables – shutter speed and aperture – there's no dedicated shooting mode for adjusting the ISO. Instead, the sensitivity value can be selected in any of the M, A, S, P modes, and it will remain set the same as you move between these shooting programs. Most cameras have a dedicated ISO button which allows you to scroll through the settings using the D-Pad or command dial. The ISO value is usually displayed on the screen or on the top plate LCD, and even within the viewfinder, so you don't need to take your eye off the scene as you adjust the setting. More compact DSLRs and CSCs don't always feature an ISO button to save space on the body. In these instances the sensitivity can be adjusted by visiting the Quick Menu screen, which houses the more common, frequently-accessed settings.



The effect of ISO on image quality



While the sensitivity can be adjusted to react to the available light levels, the ISO also has an impact on image quality.

As the ISO value is increased, images suffer a loss in quality, and a speckled 'grain' – known as Noise – becomes visible. This is because increasing the ISO simply amplifies the incoming light signal – by running a higher electrical current through the sensor. This boosts the background Noise present in the image.

Think of it like turning up the volume on a hi-fi, the louder it goes the more noticeable the background hiss becomes. It's for this reason, that if you want the best possible image quality, you need to keep your ISO value low. However, sometimes a compromise needs to be made when the light is lacking.

AS LIGHT LEVELS BECOME LOWER, THE ISO VALUE NEEDS TO BE INCREASED



ISO 100



ISO 400



ISO 800



ISO 3200

The relationship between ISO & image Noise

Image Noise is something that affects all camera sensors as the ISO setting is increased. Most photographers try and avoid encountering Noise by keeping the ISO value as low as possible. It's considered detrimental to a clean, crisp image, as the grain reduces colour vibrancy and softens detail.

At lower ISOs, Noise isn't visible, but it gradually becomes more apparent as the ISO value is set to higher sensitivities. This is due to what's known as the 'Signal-to-Noise ratio' (SNR), and is the same for all electronic devices that receive a 'signal'. High ratios create minimal Noise, but as the 'signal' becomes weaker, more Noise is noticeable in the output or – in our case – the photograph.

Noise is considered detrimental as it reduces colour vibrancy

While increasing the ISO produces more image Noise, the amount of Noise encountered varies depending on the sensor. Advances in sensor technology have created massive improvements for the relationship between ISO and Noise. Newer cameras suffer far less than their older counterparts at the same settings. Just 10 years ago, ISO 1600 was almost unusable. But with today's cameras you can barely notice any grain.

It's not just newer sensors which fare better – larger sensors offer improved performance too. This is why full-frame cameras are considered better than their APS-C cousins, and cost more to boot. The larger a sensor is, the bigger individual photosites can be, so they have greater light-gathering potential. This means they can receive more 'signal', creating a higher SNR, so they produce less digital grain.

Noise will also be more prevalent in darker areas of the frame than in lighter areas – again due to the SNR. This Noise can be split into two categories: Luminance and Colour Noise.

Luminance Noise appears as a type of monochromatic grain, and tends to be considered more 'natural' than Colour Noise, as it's more reminiscent of film grain. It gives images that gritty and grainy look, and is often added intentionally in post processing.

Colour Noise – also referred to as Chroma Noise – shows up as unwanted blotches of colour across your image – usually red, blue, green or yellow. It's thought of as much more distracting and displeasing than Luminance Noise, so is never really intentionally added for creative effects. This type of Noise is easy to remove with some simple processing.



At very high ISO settings, Luminance and Colour Noise become noticeable in the frame.

Built-in Noise Reduction

Most camera's offer built-in Noise Reduction, which processes your shots to reduce the effects of grain at the time of capture. It can be activated and fine-tuned within the camera's menus. While it cuts back on the Noise, it leaves images with a more 'waxy' finish, with fine detail smoothed out. So there's a compromise to be made, all dependent on your preference. The above is true for JPEGs, but shoot RAW and you get full control over Noise Reduction when you come to edit your images.



Native and Expanded ISO settings

Nearly all cameras offer 'expanded' settings within the ISO values. This means you can set the ISO even higher – ideal for times when you're struggling with dim lighting. These expanded ISO settings aren't actually increasing the sensitivity of the chip, though. What happens is that the camera applies processing to lift or lower the tonal data captured by the sensor.

While this will get you the shot in dark conditions, it'll also significantly amplify the levels of Luminance and Colour Noise in the image. For this reason, using the Expanded ISO settings is best avoided unless you've got no other options available.

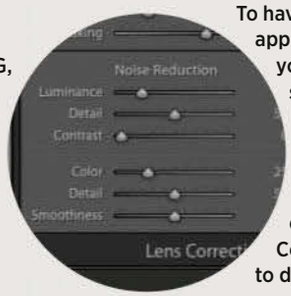
They are often displayed as H0.3, H0.7 and H1.0, the number indicating how many 'stops' the setting is above the highest Native ISO setting. Some cameras offer expanded settings below the native range, where the camera lowers the tonal data. Then it's displayed as L0.3, L0.7, and L1.0.



Check in your ISO menu for expanded settings, but beware of the increased Noise that may occur when using the higher values.

Ways to deal with Noise in your images

Image Noise is automatically reduced by your camera if you've set it up to shoot JPEG, as the shot undergoes in-camera processing at the time of capture. While this is handy if you never intend to edit the picture, it's best avoided if you want to enhance your image further on your computer.



To have more control over the appearance of Noise in your photos, you'll need to set your camera to shoot RAW, and edit your images in processing software like Adobe Camera Raw or Lightroom.

Both these packages offer the same set of controls for combatting both Luminance and Colour Noise. The sliders allow you to decide precisely how much Noise Reduction is applied. This means you can ensure that the grain doesn't become too distracting, but at the same time you can adjust the settings to make sure that detail doesn't become too 'waxy'.

The same programs also let you add extra grain to your images. This can give pictures more of a gritty and textured look, and allow you to emulate the look of traditional film photography. To find out more on this, see the Lightroom tutorial on page 86.

THOUSANDS OF PRODUCTS AVAILABLE - **FREE SIX MONTH WARRANTY** ON ALL USED ITEMS

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!

MPB PHOTOGRAPHIC

SERVICE RATED **EXCELLENT (5/5)**
Based on over 200 reviews on TrustPilot.co.uk

Buy, Sell or Part Exchange
www.**mpbphotographic**.co.uk
0845 459 0101



Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for **cash or an upgrade**
- ✓ **Free collection** from anywhere in the EU
- ✓ **Free next working day delivery** on part exchange orders
- ✓ We buy most modern photographic equipment



FREE

Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.

→

We Arrange Collection

On a suitable day for you, at no extra cost.

→

You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

www.**mpbphotographic**.co.uk
0845 459 0101

Getting creative with your ISO setting

Controlling the sensitivity of your camera puts a range of creative settings within your reach. Put into practice this simple technique, and capture action like never before!



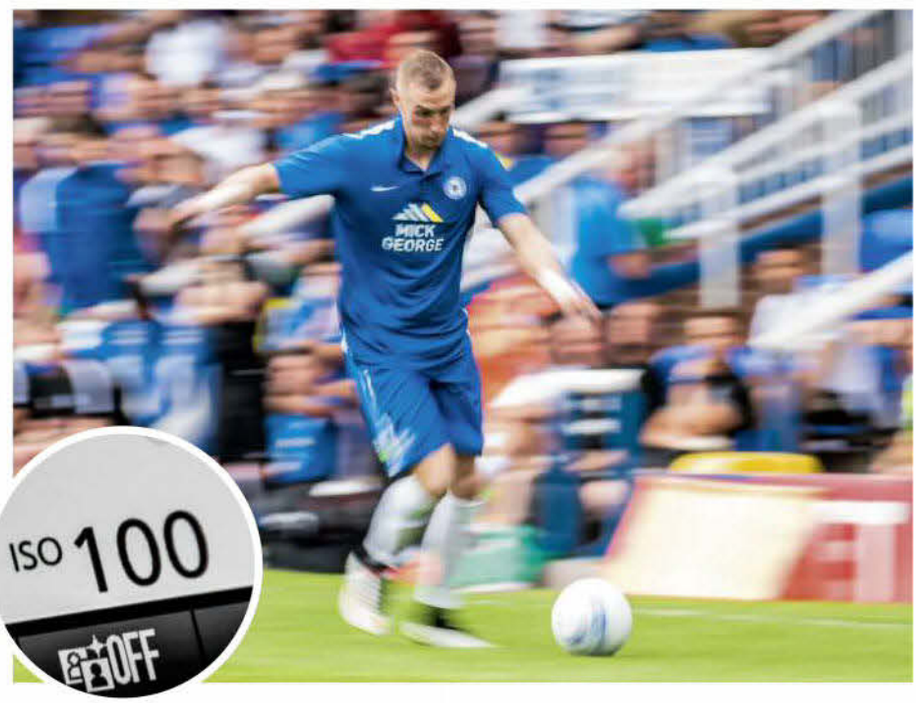
1 Set up your camera for action

To capture fast-moving shots it's best to use a longer focal length – like 200mm – to get closer to the action. A telephoto zoom is ideal for this. Set your autofocusing mode to its continuous setting. This is AI Servo on Canon cameras and AF-C on Nikon models. With this enabled, your camera will track the targeted subject while the shutter button is half-pressed. Set your Drive mode to its fastest setting, so you can capture more frames per second. Switch your main mode dial to Aperture priority (A or Av) and set your aperture to f/8. This will give a reasonable depth of field, and help you to keep the action sharply focused.



2 Shoot at a high native ISO setting

If you want to capture crisp, pin-sharp action, you'll need to be shooting with a fast shutter speed. To get a faster shutter speed – without adjusting the aperture setting – you need to make your camera more sensitive to light. Try to avoid using your camera's very highest ISO settings as you'll encounter more Noise, so instead set your ISO to 3200. At this sensitivity you should get a blisteringly fast shutter speed, but the amount of grain on modern cameras will be acceptable in the resulting shot. Once you've done this, take the shot. Zoom in on the screen to check the detail has been captured sharply.



3 Shoot at your lowest ISO setting

For the most part, action is captured with a fast shutter speed to freeze movement that occurs too quickly for our eyes to see. However, if you intentionally decide to shoot with a much slower shutter speed, then the action becomes blurred adding a sense of artistry and drama to the shot.

To get the slowest possible shutter speed, set your ISO to its lowest setting. This is ISO 100 on most cameras, or L1.0 if you have expanded ISO settings available. Take a quick test shot and zoom in to check that the action is blurred.

Blurred action shots alone though are rarely satisfying. To bag the goods you'll need to employ a technique called 'panning', as well. This is where you follow the subject through the viewfinder, keeping them in the same spot in your frame. The camera 'pans' with the subject, so as the lens moves during the exposure, the static background becomes blurred, leaving your moving subject relatively sharp. It can take a little bit of practice to get the hang of, but it's a great way to add a creative twist to capturing sports action, and gives an arty alternative to using fast shutter speeds.

Wilkinson Cameras

www.wilkinson.co.uk

your knowledgeable friends in photography

Need some help or advice?
01772 252 188

sales@wilkinson.co.uk

www.wilkinson.co.uk

Shop in store
www.wilkinson.co.uk/stores

feeling social?

facebook https://www.facebook.com/WilkinsonCameras

twitter https://twitter.com/wilkicameras

Google+ https://plus.google.com/+WilkinsonCameras/posts

Instagram https://instagram.com/wilkinsoncameras

ACCESSORIES
BAGS



think TANK

lowepro

AIRPORT
4-SIGHT £245.00
ESSENTIALS £144.00
INTERNATIONAL V2.0 £299.00

TANK CABLE MANAGEMENT
From £10.00

CITY WALKER
£100.00
20 £110.00
30 £125.00

DIGITAL HOLSTER V2.0
5 - T858 £31.00
10 V2.0 £39.00
20 V2.0 £54.00
30 V2.0 £59.00
40 V2.0 £66.00
50 V2.0 £70.00

MIRRORLESS MOVER
5 £27.00
10 £35.00
20 £42.50
30i £54.50

RETROSPECTIVE
5 £113.00
7 £127.00
10 £129.00
20 £136.00
30 £152.00
40 £171.00
50 £195.00

STREETWALKER
HARDDRIVE £179.00
GLASS LIMO £160.00
PRO £156.00

SUBURBAN DISGUISE
£39.00
10 £50.50
20 £54.50
30 £66.00
40 V2.0 £136.50
50 V2.0 £156.00

Just a small selection of the stock available.

Our "**Think Tank Price Promise**" guarantees you can't buy better*
*Terms & Conditions apply

NEW ADVENTURA
ADVENTURA 100 II £20.00
ADVENTURA 110 II £24.00
ADVENTURA 120 II £28.00
ADVENTURA 140 II £36.00
ADVENTURA 160 II £40.00
ADVENTURA TLZ 20 II £24.00
ADVENTURA TLZ 30 II £28.00

DSLR VIDEO FASTPACK
150 AW £54.99
10
250 AW £64.99
350 AW £69.99

EVENT MESSENGER
100 £29.99
150 £39.99
250 £49.99

FASTPACK BACK PACK
150 AW II £96.00
250 AW II £120.00

FLIPSIDE
400AW BLACK £79.99
500AW BLACK £99.99

FLIPSIDE SPORT
10L GALAXY BLUE £85.00
15L GALAXY BLUE £95.00
20L GALAXY BLUE £110.00

NOVA SPORT
7L AW SLATE GREY £40.00
17L AW SLATE GREY £55.00
35L AW SLATE GREY £70.00

PHOTO HATCHBACK
16L AW GALAXY BLUE £64.00
22L AW GALAXY BLUE £72.00

PHOTO SPORT
100AW SLING BLACK £75.00
200AW BLACK £115.00
PRO 30L SLATE GREY £125.00

PRO MESSENGER
160AW GREY £110.00
180AW GREY £120.00
200AW GREY £130.00

PRO TACTIC
350AW BLACK £170.00
450AW BLACK £210.00

PRO TREKKER
300 AW £219.99
400 AW £229.99
450 AW £290.00
600 AW £239.99
650 AW £325.00

SLINGSHOT 202 AW MMRP £85.00 **£59.99**

TRANSIT
BACKPACK 350AW £79.00
SLING 150AW £59.99
SLING 250AW £69.99

NEW EOS 750D/760D

NOW IN STOCK

Take your pictures to the next level

EOS 750D & EF-S 18-55 IS STM	£619.00
EOS 750D & EF-S 18-135 IS STM	£839.00
EOS 750D BODY	£529.00
EOS 760D BODY	£649.00
EOS 760D & EF-S 18-55 IS STM	£778.00

Canon

Canon PRO PARTNER

EOS 70D

Capture the moment at seven frames per second

EOS 70D & EF-S 18-55 IS STM	£759.00
EOS 70D & EF-S 18-135 IS STM	£939.00
EOS 70D BODY	£729.00

FREE Accessories worth up to £30.00

EOS 7D MKII

7D MKII BODY £1429.00

Discounted lens kits available - see website or call for further details

EOS 6D

EOS 6D & EF 24-105 F3.5/5.6 IS STM	£1499.00
6D BODY	£1139.00

Discounted lens kits available - see website or call for further details

EOS 5D S & SR

EOS 5DS BODY	£2999.00
EOS 5DS R BODY	£3199.00

Discounted lens kits available - see website or call for further details

EOS 5D MKIII

5DMKIII BODY £2249.00

Discounted lens kits available - see website or call for further details

CANON LENSES & ACCESSORIES

Huge stocks at competative prices, please call or visit our web site for more

Panasonic LUMIX G MICRO SYSTEM

NEW LUMIX GX8

Unprecedented picture quality and 4K video/photo

GX8 & 14-42mm II	£1149.00
GX8 & 14-140mm	£1399.00
GX8 & 12-35mm f2.8	£1799.00
GX8 Body	£1069.00

Plus up to £300.00 PX bonus available, call or see web site for full details.

LUMIX G6

G6 & 14-42 £299.00

NEW LUMIX G7

Never miss a moment, 4K video/photo

G7 & 14-140mm	£849.99
G7 & £14-42 II	£679.99
G7 Body	£599.99

£80.00 PX Bonus & FREE 5 year guarantee

LUMIX G LENSES

G 8mm f3.5	£499.00
G 14mm f2.5	£299.99
G 20mm f1.7	£229.00
G 30mm f2.8 Macro	£299.00
G 42.5mm f1.7	£349.00
G 7-14mm f4	£799.00
G 14-140mm f3.5/5.6	£449.00
G 35-100mm f4/5.6	£299.00
G 45-150mm f4/5.6	£169.00
G 45-200mm f4.5/5.6	£229.00
G 100-300mm f4/5.6	£379.00
G X 12-35mm f2.8	£749.00
G X 35-100mm f2.8	£889.00

LUMIX G LEICA

G Leica 15mm f1.7 Summilux	£399.00
G Leica 25mm f1.4 Summilux	£429.99
G Leica 45mm f2.8 Elmarit	£529.00
G Leica 42.5mm f1.2 Nocticron	£1099.00
G Leica M4/3 to Leica M adaptor	£219.99

LUMIX CM-1

4K video communication camera
£699.00

LUMIX GF7

FREE SELFIE STICK

GF7 & 12-32mm **£399.00**

LUMIX GH4

£100 CASHBACK & FREE 5 YEAR

GH4	£999.00
GH4 & 14-140mm	£1399.00

LUMIX GM1

NEW LOW PRICES

GM1 & 12-32mm	£299.00
GM1 & Leica G 15mm f1.7	£499.00
GM1 Body	£199.99

LUMIX GM5

NEW LOW PRICES

GM5 & 12-32mm	£499.00
GM1 & Leica G 15mm f1.7	£649.00

LUMIX GX7

£50 CASHBACK & FREE PANASONIC CASE WORTH £69.99

GX7 & 14-42mm II	£449.00
GX7 & 20mm f1.7	£519.00

The Liverpool Learning Suite
is a teaching space and working studio based at our Liverpool store.
For the latest inspirational courses and events visit
www.wilkinson.co.uk/learn

PART EXCHANGE WELCOME
ASK FOR DETAILS

Transform your un-used or un-wanted photographic gear in to hard cash. it's quick, easy and safe.
webuyanycamera.com
Subject to terms and conditions and item evaluation.

Join the **Professionals...** @ Wilkinson Cameras
> Learn
> Improve
> Master
> Create
> Compose

digital splash
Don't miss the largest photographic show in the North 11.10.15
www.wilkinson.co.uk/digitalsplash

All UK Stock | UK warranty
No grey imports

Prices correct at time of printing, subject to change without notice. E. & O. E

BUILD A DIY LENS LOCKER

Create a home for your camera equipment

WHERE DO YOU STORE YOUR KIT when it's not being used? If you're like most photographers, your extra lenses will be scattered anywhere from the dining room table to the bottom of a sock drawer. Keeping all of your gear together in one, protected place makes it easy to take the whole lot on a big shoot, but also makes a permanent home for your core equipment when it's not in use. A hard case is the ideal solution, but bespoke camera cases can easily run into hundreds of pounds. The smart solution is to customise a budget flight case with pre-cut foam to house your specific equipment. We bought ours for £35 and because it has pre-cut foam you can create a snug, secure fit so you know your lenses are safe while being stored or transported.

To get the most bang for your buck you'll want to squeeze in as much gear as possible. This means buying a case that's big enough for your camera bodies, lenses and accessories, and a bit of *Tetris*-style configuration to get it all to fit in. You can then get a really precise fit with a junior hacksaw blade and use the foam you've removed to line the base for extra cushioning.

Having a fixed abode for your kit means you'll know where everything is, and even better, you'll know it's protected from harm.



You will need

- 1x flight case with pre-cut foam
- 1x hacksaw blade
- 1x roll of sellotape
- 1x roll of duct tape
- Your foam offcuts
- The equipment you'd like to put in it!

Time needed: 20mins

Four simple steps to your custom case



1 Buy a flight case with pre-cut foam

Go for a flight case with pre-cut foam that's large enough to fit all your camera gear in. Pre-cut foam is easier to shape as solid foam requires a hot knife which is much more fiddly. Some cases also feature locks for added security. Also make sure the lid is well padded with egg-box foam padding. This will gently compress to stop any gear rattling about. We bought our 460x350x160mm case from *www.maplin.co.uk* for £34.99.



2 Lay out your kit economically

It's important to take some time positioning your gear on top of the foam liner, moving it around to get the maximum amount in, but still leaving it protected. Where possible place cameras and lenses upright rather than laying down to achieve the smallest footprint. Aim to get around an inch of foam between each item and place kit at least an inch from the edge of the case too – this translated to two foam squares in our case.



3 Remove the foam blocks

Square foam holes don't give an exact fit for round lenses and the curved edges of cameras. It's best to pull out the foam to create the cavity for your items, but leave the corners in place. You can then use a junior hacksaw blade to carefully cut the corner foam pieces into the exact shape. This will give a snug fit, fully customised to the gear concerned.



4 Pad the base with the offcuts

If the bottom of your case isn't foam-lined, keep all the foam cuboids you removed to one side. You can use these to line the base of your gear cavities. Squeeze slightly oversized pieces into place to get a tight fit. The foam will expand a little over time which will also prevent it coming loose. Finally, vacuum all the foam to remove any loose particles.

Add the final touches

When you've made your custom lens locker there are a few extra tweaks you can make to get a really refined job. To remember what kit goes in which hole, it makes sense to label your case. Cut a strip of duct tape and stick it to the foam above a cavity, then print off the name of your piece of kit and sellotape the label onto the duct tape.

It's also a good idea to throw in a few sachets of silica gel so if any damp does get in, it'll be absorbed by the silica gel and won't find its way into your kit. The flight case we purchased was supplied with two sachets, but if you don't have any, it's standard issue in shoeboxes or can be bought for a few pounds on *www.amazon.co.uk*

If you're taking the case on your travels, put your contact details on the outside or tape a business card inside, in case you misplace it.





GET LOW AND GROUND YOUR WILDLIFE PICS

TECHNIQUE & PICS BY DAN MOLD

SHOOTING WILDLIFE IS A FANTASTIC way to sharpen your photographic skills, though it's not without its challenges. Birds swoosh by before you can focus, rabbits will run off at the slightest movement you make, and if you spend all day crouched in a hide you'll certainly feel it the next day. So why do we do it? Well, it's one of the most rewarding avenues photography has to offer, and it's all worth it when you capture that magical moment.

However, we're often so focused on capturing the subject in the first place that it's easy to forget about one of photography's most basic principles – composition. How you frame up will make all the difference to your wildlife shots, and a great technique to try is getting down low. This gets you on a similar level to your subject, and by shooting through the grass, or in this case pond reeds, you can add an all-important environmental context.





Getting low to include some pond reeds in the foreground balances the frame and adds extra context.



Without foreground interest the image doesn't have any depth and looks more like a snap than a considered photo.

How to add context to your wildlife shots

Find some foreground interest



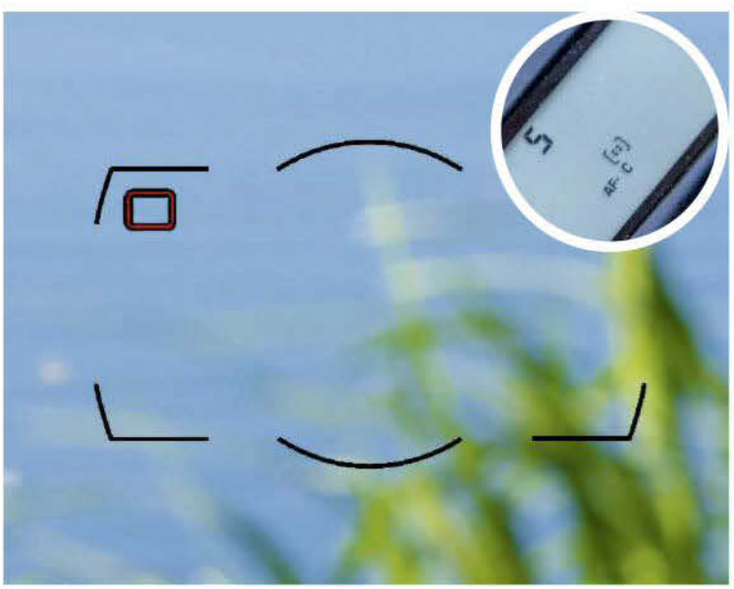
1 To ground your shot you need some good foreground interest. We headed to a local duck pond and used some reeds to anchor the frame. Try using anything from tall grass to corn fields as these work really well too. Get down low and attach a telephoto lens. A 55-250mm or a 70-300mm is perfect for the job.

Choose a wide aperture



2 Zoom in so that there is a good amount of foreground in the frame and room for your subject to 'breathe'. Set your camera to its Aperture priority mode and dial in the widest aperture – this will be f/5.6 on most 70-300mm lenses at the long end. Change your camera's Drive mode to Continuous or High so you can shoot a high-speed sequence of images.

Focus and fire



3 Set your DSLR to its AI Servo or Continuous AF-C mode, then set the AF to Single Point and position the active AF point over the area your subject will move into. Make sure your shutter speed is equal to or faster than the reciprocal of your focal length, (1/200sec at 200mm and so on). Increase the ISO a little if needed. All that's left is to wait for your subject to come into the frame and fire!

WHY THIS SHOT WORKS

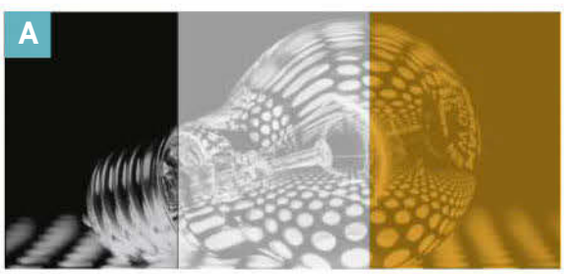


Discover what makes **Martin Hirsch**'s deceptively-complex lightbulb still-life photograph work so successfully

WORDS BY ANDY HEATHER

A LIMITED COLOUR PALETTE

Images and designs are more pleasing to the eye if they're limited to a handful of colours. Martin's shot is no exception: we sampled the three dominant colours in the image and placed them into the diagram below. Martin decontaminated the colours in his shot to ensure that no other hues muddied the palette.



B DEPTH-OF-FIELD

The depth-of-field is vital to the success of the image for several reasons. Firstly, the small zone of sharp focus creates a beautiful blur in the background that photographers call 'bokeh' – from the Japanese word for blur. Even more importantly, the garden table is blurred at the bottom of the shot but sharp in the reflection, so the horizontal plane is being represented on the surface of the bulb.

C THE POWER OF GOOD LIGHTING

Photographers often say that the key to good photography is good light. If this shot were simply a close-up of a lightbulb on a sheet of metal it might look interesting, but by shooting in a darkened room and shining a bright light through the table from below, Martin has created a shot with compelling shapes and strong contrast.

D SKILLFUL POST-PROCESSING

The metal table was shot at f/2.8, but the bulb was shot at f/16 to ensure it was sharp from front to back. The filament is also illuminated, despite the fact that no power is being supplied to the bulb. These exposures were all shot separately and later combined in Photoshop. At first glance, the viewer may not even notice it's an impossible shot, which is testament to the skill of the blending work involved.

Camera Canon EOS 5D Mark III & Sigma 105mm f/2.8 macro lens **Exposure** 1/60sec @ f/2.8, ISO 100 & 1/3sec @ f/16, ISO 100
Software Photoshop & Lightroom
Visit *500px.com/martinhirsch*




C
D

3 EXPERTS **1** EVERYDAY SUBJECT

WHAT WOULD YOU SHOOT?

Take our creative challenge today!

FROM TIME TO TIME, IT'S natural for photographers to fall into a rut with their image-taking. This may be because they tend to shoot the same type of subjects, visit the same locations or even take all their pictures at the same time of day with similar light.

If any of this sounds familiar, then you need to take action to jump-start your photography. A great way of achieving this is to take on our 'Out Of The Ordinary' challenge. The proposition is simple – each month, three of the *Digital Photo* team are given an everyday object to shoot – something that they'd normally pass by on the search for a more worthy subject. With the brief set, it's entirely up to them to bring their creativity to the front to capture an image that's more than the sum of its parts. They can use as much or as little imaging work as they like – all that's important is to make a great picture.

With the inspiration from our experts still ringing in your ears, it's then over to you to put your own spin on the ideas they've used, or go a step further and create your own image from scratch.

You don't need rucksacks full of fancy gear to capture creative imagery. Working with what you have will let your ideas come to life – the only limitations are your imagination.



This month's subject

We've picked something everyone has access to, and no doubt looks out of every day – a window! It could be any type of window, but needs to be a major part of the shot.

If the brief leaves you groping for picture ideas, take a look at what three of the *Digital Photo* team chose to do, and then try this fun creative challenge yourself.

3 EXPERTS Discover how all these images were created



Matty gets modern with architectural glass





Andy goes surreal with a fishy feline dream





Dan makes some rain with water droplets





Matty used the power of RAW conversion software to make the most of a great sky and its reflections.

SHOT 1

Matty gets reflective with some modern architecture

We often miss them on our morning commute into work, but hidden away in the business parks of your typically town or city are examples of art. Architecture doesn't have to be Grade 1 listed to be photogenic and you won't have to walk for more than five minutes around a city centre or industrial estate to discover subjects packed with curves, lines and more importantly, glass windows. Lots of them!

When the theme for this month's challenge was announced, I reflected on the subject and after taking a stroll around some local offices after work, the dots suddenly connected. Using the long end of my 24-70mm lens (paired with a full-frame Canon EOS 6D), I was able to line up a composition that turned what many people would see as a boring office block into a continuation of the sky. By catching the windows at the right angle, clear double-glazing was replaced with perfect blue skies and fluffy clouds with a just hint of golden hour sparkle. What's more, by angling the camera, I was able to have the line of the roof slice diagonally through the frame for a more dynamic composition. The processing for this image (which was shot in RAW format) was minimal – all that was needed was a tweak to the Contrast and Saturation in Lightroom's Basic panel and then a couple of minutes in Photoshop using the Warp tool to straighten up the lines of the office building. So, keep an eye out when passing local office blocks – great shots are there for the taking!

Clear double-glazing was replaced with perfect blue skies and fluffy clouds





Shoot in aperture priority (A or Av on the mode dial) and select a mid-range aperture of f/8 to get the sharpest results from your lens.

Lessons learned

Great architectural subjects are everywhere, but time is needed to find the best angle and you might have to wait for the light to be right. Spending some time editing the shot is worthwhile too, as adjusting contrast and colour will bring the subject to life.

Andy blended two prosaic photos to produce something whimsical, showing that photography doesn't have to be about depicting reality.

SHOT 2

Andy goes on a flight of feline fancy

The team knows me for my wild and wacky Photoshop composites, so for this month's challenge I decided to use the window as a portal into the mind of my subject. I liked the idea of fish floating gracefully through the sky, so I tried to think of a shot that would justify that. In the end I decided it would be a cat, sitting on a windowsill and daydreaming of delicious, succulent fish swimming past!

The living room window gave me such bright light that my black cat was thrown into silhouette and the details became hard to see. I decided to use the bathroom because the diffused glass softened the light and helped it wrap around the cat. I gave her some tuna so she was licking her lips when I took the shot.

I cut out the cat and the window frame using the Quick Selection tool in Photoshop. Then I ran the Refine Edge tool over the outlines of the cat so the fur would look more detailed and less like a cutout.

Next, I took several old shots of fish, waterborne particles and bubbles that I'd shot through glass in an aquarium. I blended these together to make an arrangement that I thought would look nice in the window. After a little experimentation I decided that placing a large fish opposite the cat – so large that the cat would be hard pressed to eat it all – made the shot more humorous and whimsical.

I worked on blending the light and colour until it matched. I also gave the image a blueish tone to make it look like the light was passing through water. In the end, however, I realised that converting the image to black & white would lend the image more of a dream-like quality. I think that's because dream sequences in movies are often signalled by a switch to mono. I used this shared visual vocabulary to clarify the message of my shot and avoid confusion.

Converting the image to black & white lends the image a dream-like quality



Shooting my black cat against a fairly overcast sky and using frosted glass meant the cat's face was less silhouetted and still partially visible.

Lessons learned

What I originally envisioned was a tourquoise-toned shot that appeared to be lit through seawater. However, through experimentation I found that switching to mono helped to convey a sense that the viewer was seeing inside the cat's mind.

SHOT 3

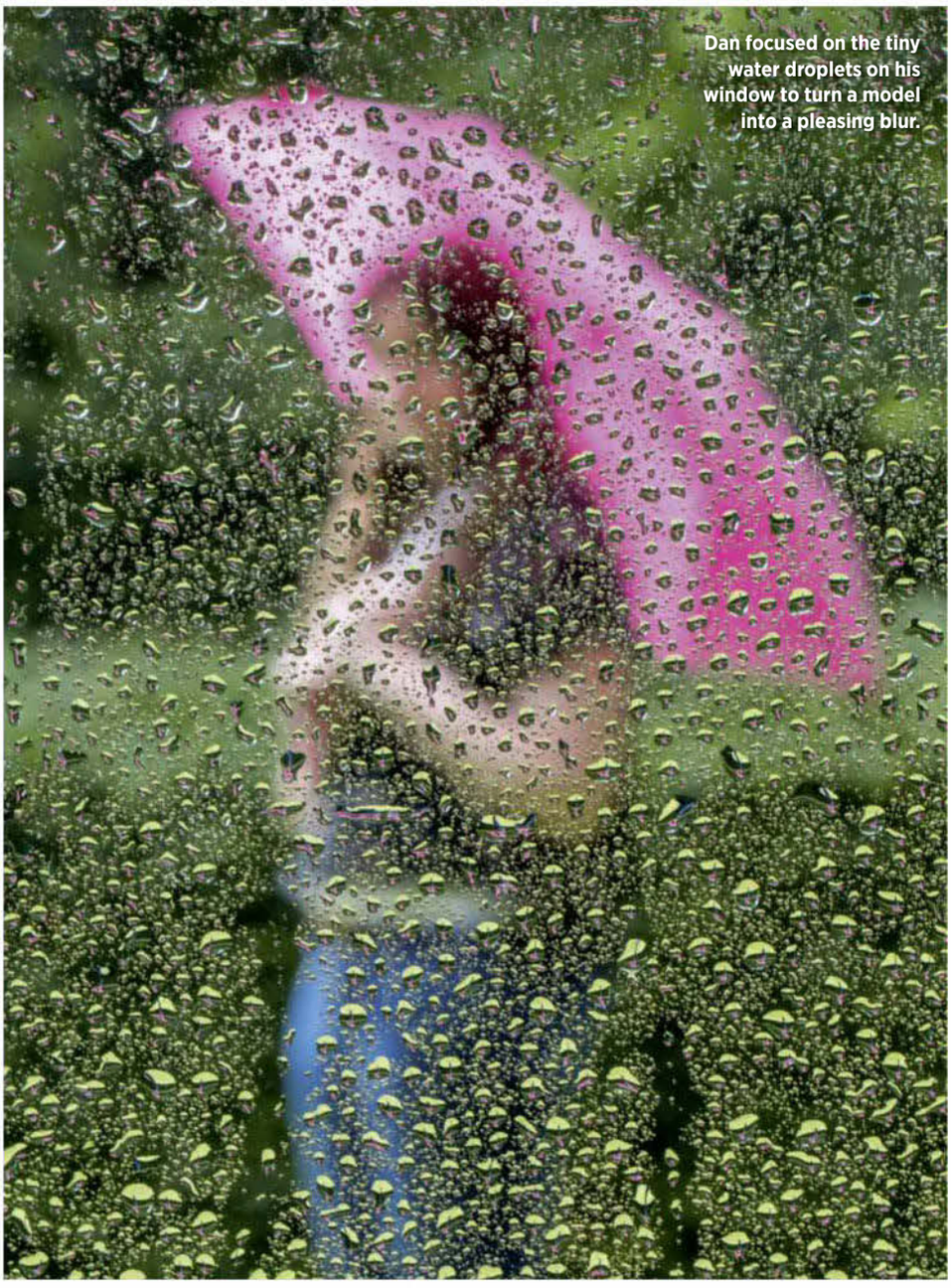
Dan conveys a rainy day narrative with water

I've been shooting a lot of wildlife lately, so for a change I wanted to try my hand at portraiture this month. Thinking of a portrait idea with the brief 'window' sparked all sorts of weird and wonderful ideas, from a literal reflection in glass to a slightly more abstract, metaphorical window to the soul!

Then I thought it would be interesting to shoot through a window with a model in the background. In doing that, I could throw my subject into an arty blur by focusing on the window pane. However, clean glass is invisible, so I'd need something to focus on. The eureka moment set in when I thought of water drops on the surface of the glass, and this soon led to telling the story of a rainy day. I just needed the subject of the portrait idea to be holding a colourful umbrella for a realistic rainy day scene.

I chose a window overlooking a nice green area of garden and asked a friend to stand in position with a pink umbrella over her shoulder. Before heading back inside to take the shot, I used some Windolene to clean the glass and then used a water spray to create the droplets. Back indoors, I cleaned the inside of the glass and attached a macro lens. This made it possible to shoot really close to the drops on the window, making them dominate the picture. However, my attempts at autofocusing were foiled – there was too little contrast in the tiny drops for my lens to lock on to. Instead, I used Manual Focus and rocked the camera and lens back and forth until the droplets became sharp. When they did, I fired off a burst of shots.

I used water drops and props to give my photo a compelling narrative



Dan focused on the tiny water droplets on his window to turn a model into a pleasing blur.



The hardest part was finding a window with a clean backdrop, I then cleaned it, gave it a few squirts of water and focused on the water.

I checked the images on the back of the screen and went back outside. I asked my friend to take a few steps to the left to help the composition and I topped up the drops on the window with a few more squirts of water. This second attempt gave me a great set of shots that I simply wouldn't have captured were it not for this month's challenge!



Lessons learned

Props are powerful tools for portraits, but can quickly become lost when blurred by a wide aperture. To counter this I used a bold pink umbrella. This stood proud of the green background and told my rainy day story.

Send us yours!

Now you've seen what the team has produced, have a go yourself. Send us your shots and they could appear in the UK's top photo mag! Email pics to: *dpimages@bauermedia.co.uk*

Dancing in the streets



Dimitry Roulland captures the fine-art of ballet within urban locations, fusing the old with the new

WORDS BY MATTY GRAHAM

WHEN WORLDS COLLIDE, amazing things happen. Interesting juxtapositions challenge preconceptions and introduce us to something new. One man who's making a career out of uniting the old and new is 24-year-old Dimitry Roulland.

This photographer, based in the south west of France, works with dancers, gymnasts and yoga practitioners to create imagery that's out of the ordinary.

Dimitry started this artistic journey in his teenage years, picking up the camera for the first time when he was 16, and describes the hobby as a great way to express his creativity. He learnt the basics of photography using a willing and patient model – himself. Then from self-portraits, he moved on to pictures of friends and family – with a little nature photography thrown into the mix for good measure, and for a good grounding.

But it was movement that really motivated Dimitry. "I've always been in admiration of dancers and gymnasts, especially when watching them perform on television or in competitions like the Olympics. They're strong, flexible, and have an excellent sense of balance – all of this just fascinates me," explains Dimitry. "The first time I had a photoshoot with a gymnast, it was a great experience. I was really proud of the result, so I decided to continue down this road." After that first shoot, Dimitry immersed himself in the world of dance and circus artists – although he is keen to point out his movement skills do not match those of his subjects. "Although I practice calisthenics, I don't have any real experience of dance. I'm a poor dancer!"

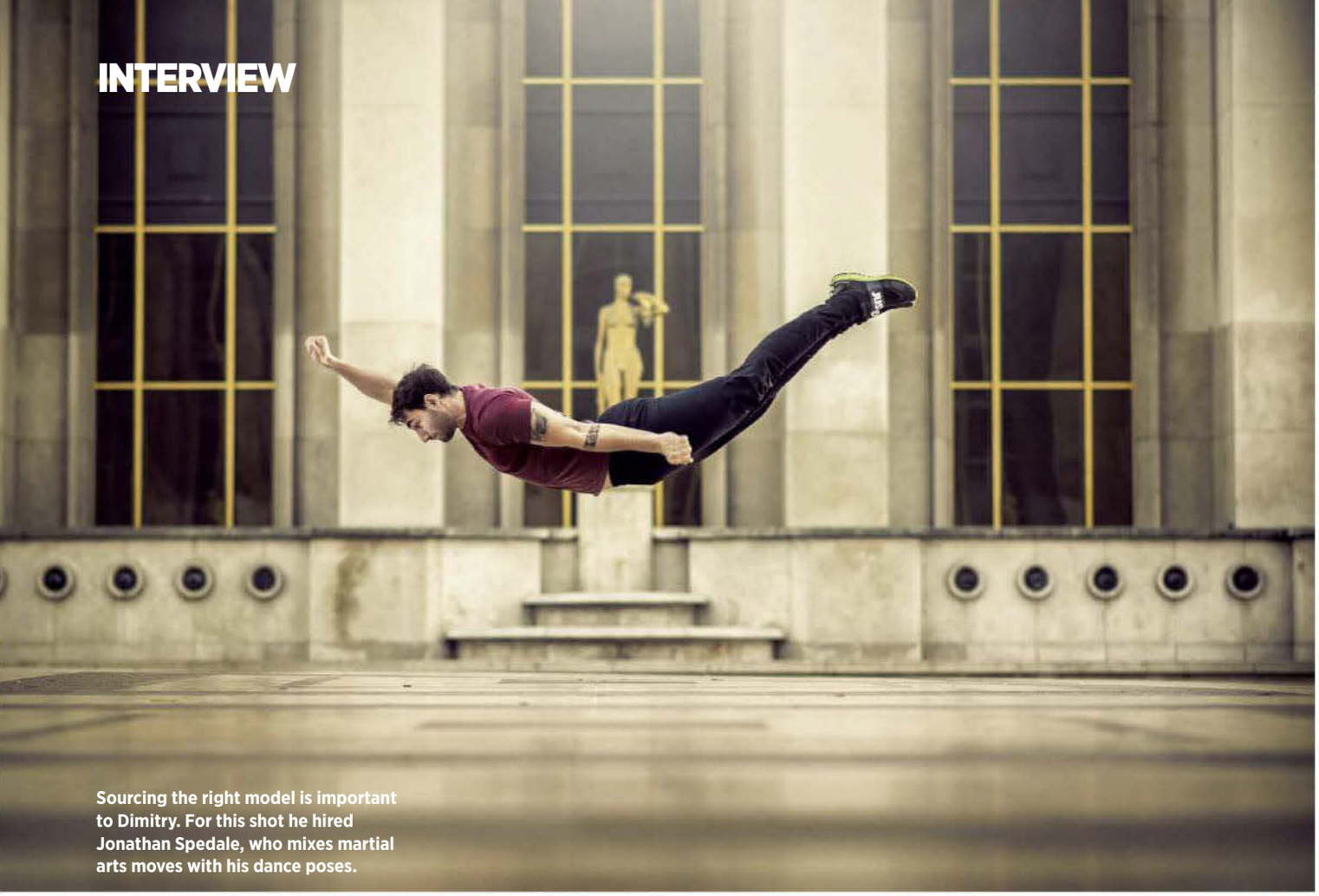
Despite his two left feet, Dimitry has developed a remarkable understanding of dance, and an ability to take his subject and present them in a new light. Rather than capture the same old stage shot, the theatre doors were flung open and

Who is Dimitry?

Based in France, Dimitry Roulland is a professional portrait photographer who specialises in dance and gymnastic images but also shoots family portraiture. More of Dimitry's work can be seen at *www.dr-photographies.com*



Dimitry shot professional dancer and choreographer Marine Fauvet in front of Westminster Bridge using a shallow aperture of f/2.2.



Sourcing the right model is important to Dimitry. For this shot he hired Jonathan Spedale, who mixes martial arts moves with his dance poses.

photographer and subject escaped into the streets. This brave new approach was not without its challenges. "Working outside is clearly what I enjoy the most, but it's not as easy as you may think," he says. "The weather is always an unpredictable element and you can start under bright blue skies, only for the heavens to open." Dimitry's second biggest challenge is the public. Ideally, he aims to capture his subject without too many people in the frame to avoid distractions. As some of his locations have included the Eiffel Tower and Big Ben, getting clear frames at these tourist hotspots is easier said than done.

Dimitry's approach is echoed in the way he finds his subjects. Rather than deal with the red tape and formality of an agency, he finds models using social media sites like Facebook and Instagram. The extended reach of these channels has allowed Dimitry to not only network, but to also build up a fan base in excess of 25,000 followers. The use of social media has even helped to land clients. "I've always used social networks – it's very important to me," he says. "Social media is an excellent way to showcase your work. Facebook is usually better for sourcing models, whereas Instagram has helped with being contacted by brands."

Although every photoshoot is different, Dimitry follows a loose workflow, which starts with finding the right model. The planning continues with location scouting before graduating onto the finer details of wardrobe. Then as soon as the lens cap comes off, the planning makes way for a more freestyle approach to the photography, with Dimitry improvising from pose to pose to suit the model, the light and the environment.

Over the years, through experience, Dimitry has established a chiselled signature style and has a firm grasp of what elements need to be present to create a great picture. "The mixture of pose, expression, outfit, location and light all have to be right to be rewarded with a successful image." One other element Dimitry pays close attention to is the post processing he undertakes on every image. He spends at least one hour on each portrait, though this can extend to longer if necessary. "I start by editing the RAW file with Lightroom, then I continue in Photoshop," explains Dimitry. "Firstly, I remove people or distractions I don't want in the frame using the Clone Stamp tool. I then work on the light and the colours using Curves and Levels." Dimitry then cranks the editing up a gear by using the Dodge and Burn tools to improve the subject's skin tones. To finish, a High Pass filter is used to add sharpening where needed.

Quickfire questions

Are there any photographers who inspired you when you were learning the basics of photography?
Yes, there were lots. I read a lot about photographers such as about David Olkarny, Amel Kerkeni, Charlotte Abramow and Victor Habchy. As I became more interested in dance photography, specialist photographers like Chris Reilly, Luis Pons or Dane Shitagi became a massive influence on me.

What qualities do you look for when selecting a location?
I'm always looking for new places for my photoshoots. I can find beauty in different places such as a bridge like the Chaban-Delmas in Bordeaux or the Bir Hakeim bridge in Paris. Nature can work too – like a lake, a forest, or a beach. And so can ultra-modern locations like La Défense in Paris. I don't think there's a rule to selecting a location; it's more like a feeling. Some places give me inspiration, and others don't.

What advice would you give our readers who would like to follow your footsteps?
I think the best advice I could give is to always be curious and passionate. It's important to try new things, to take risks, even if it's not always successful. If someone wants to photograph a dancer, a gymnast, or any other performer, it's also important to be interested and passionate about their art or sport in the first place.

You've photographed athletes in various cities. How important is travel to you?
Travel is really, really important for me! I love to discover another city or another country – its people, its culture, its amazing places – everything. I hope I'm just at the beginning of my world trip and I'm looking forward to getting more use out of my passport!



Dimitry searches out quirky locations, such as the striped exterior of Moretti Chimney near La Défense in Paris.

PortraitPro

FEATURES
INTERFACE
PERFORMANCE
VALUE FOR MONEY
OVERALL

★★★★★

Digital Photo 6/2014 tested PortraitPro 12

"Affordable retouching software that brings out your models in their best light." 5/5 stars score.

Digital Photo June 2014

SALE



ULTRA FAST AND EASY INTELLIGENT PORTRAIT EDITOR

Too much airbrushing can lead to unnatural results. PortraitPro 12 lets photographers get around this problem by adjusting the light on the face to get more natural and flattering results. It's still them – on their best day. PortraitPro 12 gives you unlimited creative control. Make your vision come alive. Try PortraitPro for free today.

★★★★★ About ★★★★★ Photo ★★★★½ Photoshop PHOTOREVIEW EDITORS CHOICE

MONEY BACK 100% GUARANTEE

Money-back guarantee if you are not satisfied.

EXTRA 10% OFF CODE DPAUG15

*Digital Photo readers get an **EXTRA 10% DISCOUNT** **OFF** any **SALE** or **LIST PRICE** - use the code **DPAUG15** at www.PortraitPro.com.*

DOWNLOAD YOUR FREE TRIAL NOW FROM WWW.PORTRAITPRO.COM!



Dimitry used the lead-in lines of the benches to draw the viewer's eye to his main subject, but kept them in soft focus by using an aperture of f/2 on a 50mm lens.

By removing artists such as ballet dancers from their traditional environments and placing them on everyday streets, Dimitry has grounded the art, making it more relevant and appealing. And somehow more accessible. This encourages people take a second look at the discipline. "If viewers become interested in dance, gymnastics, yoga or circus performance as a result of seeing my images, that would give me immense pride!"

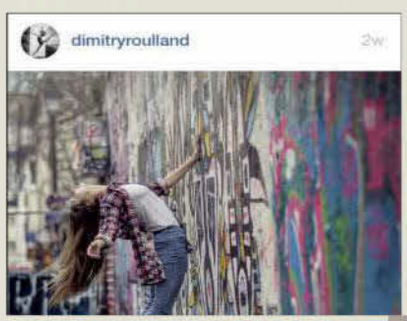
Working on the street, often in busy locations means compromises have to be made on the gear front. Although he tried a few shoots with flashguns, Dimitry now shoots only with natural light. Keeping the weight of his kit to a minimum, he pairs his Nikon D600 full-frame DSLR with a holy trinity of prime glass – a 24mm f/1.4, a 50mm f/1.4 and an 85mm f/1.4. Because Dimitry is constantly moving around searching for new angles, he doesn't even pack a tripod, preferring to shoot handheld.

Shooting dancers on the street makes the art more grounded and relevant to the viewer's eye

Just as critical as fast lenses is Dimitry's ability to direct his model, and he attaches great importance to the smallest details. "I always try to identify the lines and curves of the scenery to create harmony between the location and model," he explains. "For example, if I'm in the middle of a bridge, I try to find a perfectly symmetrical composition."

See more, be inspired

Want to be kept up to date with all Dimitry's latest images? Sign up and follow his Instagram feed and you can see more of his work on your smartphone or tablet. Just search for the handle @dimitryroulland



Mixing the elegance of French dancer Eponine Bougot with the architecture of St Paul's Cathedral produced a jarring juxtaposition.

Dimitry's use of fast prime lenses allows him to achieve a rapid shutter speed, even in low light.

Dimitry still leaves room for improvisation though, and this often involves the creativity of the talent in front of the lens. "For the poses, sometimes I have a clear image of what I want, but some other times, the model suggests an amazing idea that can take the shoot to a whole new place."

A pirouetting ballet dancer or gymnast executing somersaults along the South Bank isn't a common sight for commuters and tourists, and Dimitry's photoshoots inevitably attract attention from passers by. "People are generally quite curious about what's going on," he explains. "Some people just glance over while others stop in their tracks. A lot of people ask what I'm doing and some even take my business card, so actually the attention can lead to finding a new model or client."

There is an understated power to Dimitry's images and the young photographer's confidence and humility far exceed his years. With a portfolio bursting at the seams with mood, emotion and quality, the Frenchman has the world at his feet. So what does he plan to do over the next six months?

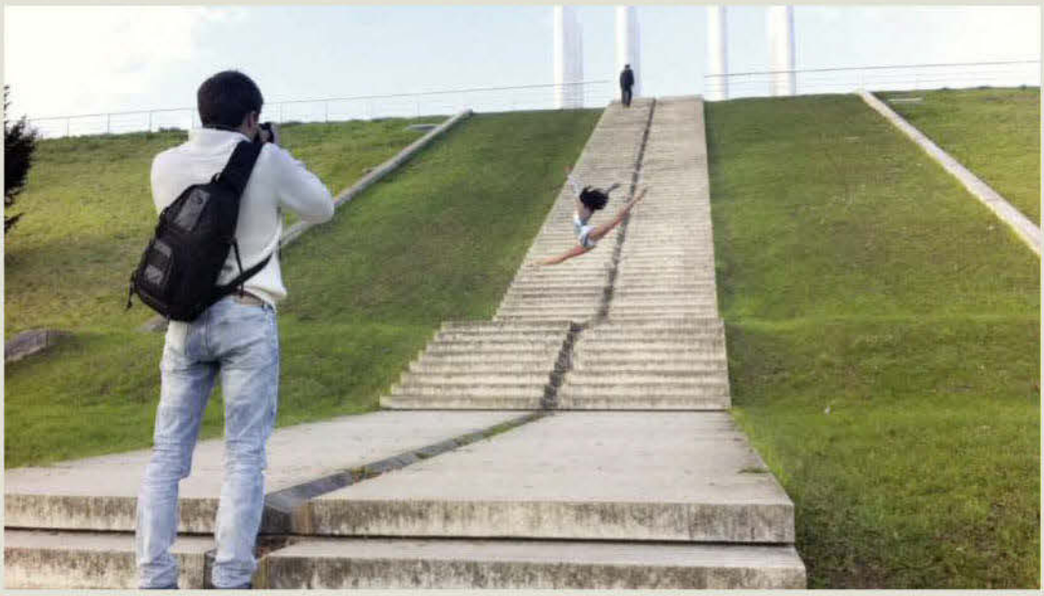
Well, as it turns out, Dimitry is keen to showcase his unique, hybrid form of photography that fuses the best ballet dancers in the world with the cold hard streets of capital cities. But he's seeking an alternative way to share his images. "I'm looking to organise my first exhibition. But I also hope to keep travelling and meeting more great people as I continue my photographic journey," he says.

Whichever route he takes, the future certainly looks bright for this innovative fine-art photographer.



Dimitry selected a symmetrical composition to shoot gymnast Julie Marques, compressing the field of view with a 85mm lens.

Dimitry's top 5 tips for working with models



Getting the best out of his models is critical to Dimitry's success. Here are his top tips.

1. Adapt yourself to the model. Some people will be very comfortable in front of the camera, but others won't, so work around any issues.

2. It's important to be friendly with your model. Encourage them, be positive, have fun!

3. Don't be afraid to take control and guide your model – you're the photographer, after all.

4. Listen to any ideas your model has to offer – this often leads to more interesting shots.

5. Make the most of the time you have with your model. Try as many different locations, outfits and poses as you can.

Fotospeed Signature and New Easybooks!



Create your own presentation portfolios from £5.99

The new Fotospeed Signature range brings together five of the world's leading photographers with four of Fotospeed's most popular, award-winning fine art inkjet papers: Smooth Cotton 300, Natural Soft Textured Bright White 315, Platinum Baryta 300 and Platinum Etching 285.

"We are thrilled to be working with such a successful and diverse group of photographers. Each one has helped set the bar in their genre and it is a pleasure to see their work realised on our papers."
Toby Herlinger
Sales Director at Fotospeed

To launch this new partnership we will be running a photo competition with prizes over £5000 up for grabs. Email signature@fotospeed.com to receive your upload entry pack.

WIN A SIGNED LIMITED EDITION PRINT FROM OUR PRO AMBASSADORS... AND GET YOUR BEST SHOT PROFESSIONALLY PRINTED AND FRAMED.
Hurry entries close 31/08/2015

Pin sharp imaging, a wide colour gamut and a high D-max are all achieved with Signature's state of the art manufacturing technologies, in both the paper base and the ink receiving layer.



Fotospeed
Professional InkJet Media & Inks

For samples or to find your nearest stockist please contact us
Tel: 01249 714 555
Email: sales@fotospeed.com



Joe Cornish – Smooth Cotton 300
I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315
As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



John Swannell – Platinum Baryta 300
As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and todays digital media. I find that whilst it is known for reproducing superb B&W images it should never be under estimated as a paper for colour work.



Charlie Waite – Platinum Etching 285
Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

DIGITAL PHOTO



Lightroom GENIUS

Discover the skills today's photographers need!

Brilliant **BLACK & WHITE** *direct from* **RAW**



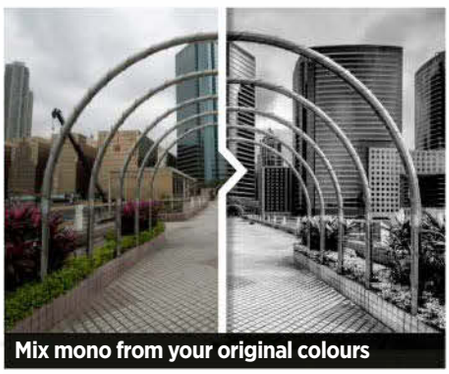
Make basic mono conversions

Turn summer snaps into B&W art p74



Introduce colour with toning treatments

How to tone & split-tone RAWs p78



Mix mono from your original colours

Control tonality with precision p82



Get gritty with your travel portraits

Apply grain & vignetting effects p86



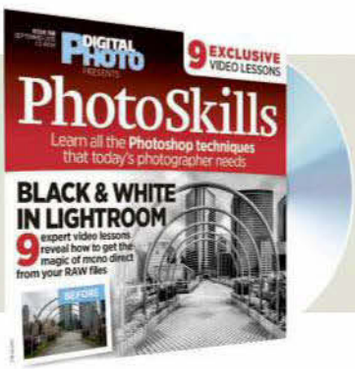
Add light & shade where you want it

Make changes in the right places p90



Use your free Lightroom Presets

50 Presets for one-click mono p94



ON YOUR EXCLUSIVE FREE PHOTOSKILLS CD THIS MONTH

LEARN LIGHTROOM THE EASY WAY WITH OUR CRASH COURSE OF EXPERT VIDEO LESSONS FROM THE DIGITAL PHOTO TEAM

CREATIVE BLACK & WHITE

THE RAW FILE FORMAT OFFERS the best possible picture quality, but to use it, you need specialist software to read the file, adjust the image to your liking and convert it into a regular image file like a JPEG. Lightroom is an increasingly popular part of the Photoshop family of products, and offers a suite of advanced controls for editing RAW files and cataloguing your images. Since the launch of version 1 back in 2007, it has seen more and more features added.

Lightroom shares the same comprehensive RAW editing tools with the Camera Raw plug-in that's built into the full version of Photoshop. Although the tools are the same, they're arranged in a different interface which many photographers find easier to use. Elements also features Camera Raw, but it misses out on many of the features offered in Lightroom and Photoshop, so doesn't allow the same scope for RAW file adjustments.

What Lightroom does

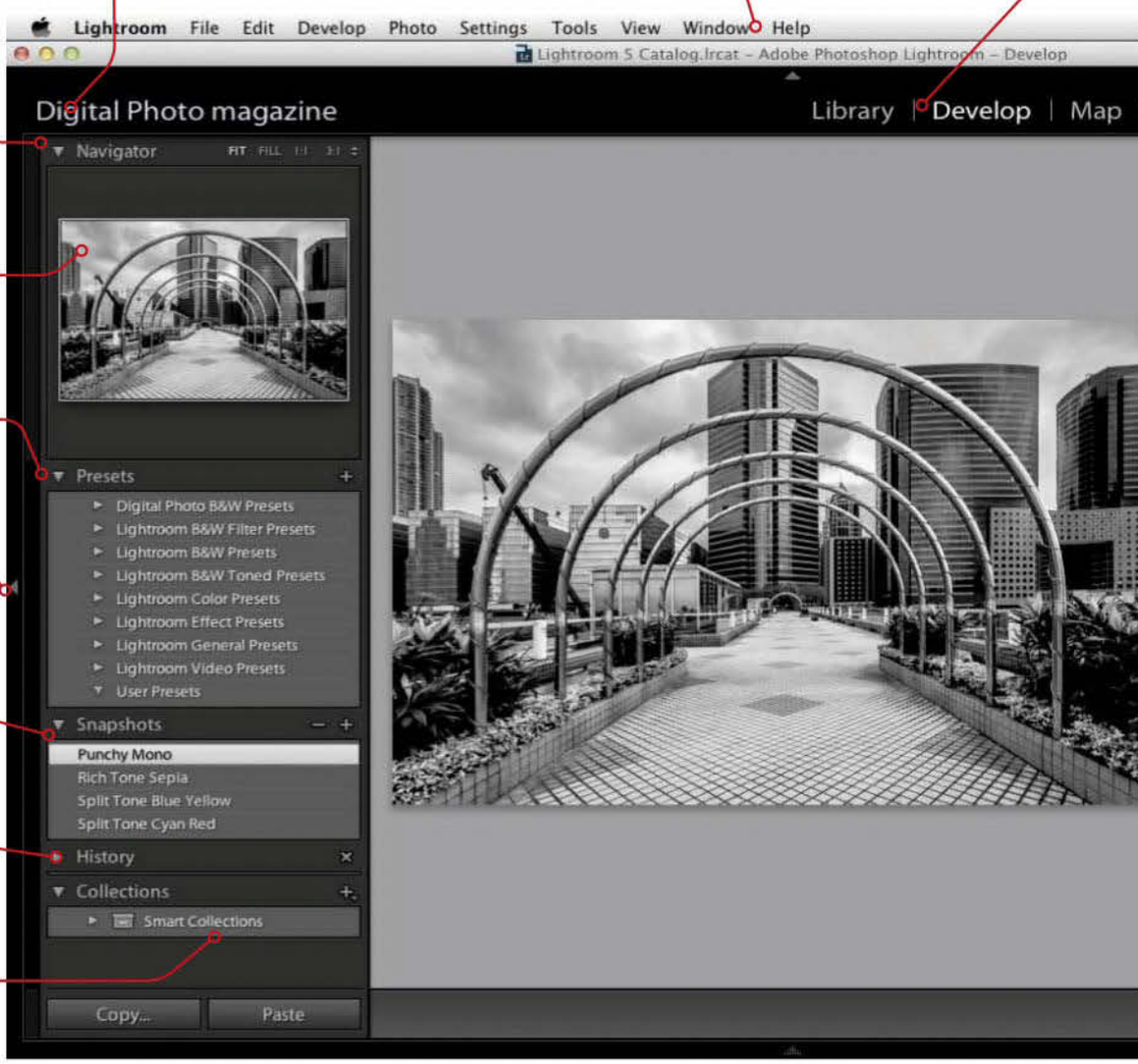
Lightroom is best described as 'RAW workflow software', as its main function is to take RAW files you've captured and process them into great-looking images in a series of logical steps. Images have to be imported into Lightroom to be processed, and once this is done, they have to be exported as a regular image file format to be used outside the software. Unlike Photoshop and Elements, Lightroom doesn't offer Layers for creating composite images from different pictures, and it doesn't feature an extensive array of filters for creating special effects.

With Lightroom, you're essentially making the best of the picture you've shot, rather than building a creative image from multiple sources. When it comes to black & white pictures, Lightroom is an excellent tool, as it allows you to extract the maximum quality from your pictures and fine-tune the results into mono masterpieces.

PHOTOSHOP LIGHTROOM THE CORE FEATURES & FUNCTIONS

IDENTITY PLATE
This will say Lightroom by default, but can be customised to show your own name if you want to personalise the software.

MENU BAR
Each item in the menu bar at the top gives access to a drop-down list of options. If our tutorials ask you to go to **File→Open** or **Window→Presets**, this is where you do it.



NAVIGATOR
Zoom in and out and scroll around the picture to work on small or large areas.

THUMBNAIL IMAGE
Select a specific area of a picture by scrolling around the preview image.

PRESETS
Open and click on these to apply instant changes to the look of the picture.

SHOW/HIDE PANEL
Clicking on the arrow will show or hide the panel, giving more room for your main image.

SNAPSHOTS
Hit Ctrl+N to create a new Snapshot and store a particular image state.

HISTORY
All editing changes are logged so you can backtrack with a click.

COLLECTIONS
Allows you to arrange pictures in related groups for ease of access.

IN LIGHTROOM

Learn with DIGITAL PHOTO

1 Watch the video lesson
Load the disc, click on the video you want to watch, and our experts will walk you through.

2 Follow the steps
Open the start images into your software and follow the tutorial in the magazine.

3 Produce a pro image
Complete the project then use the technique you've learnt to enhance your own shots.

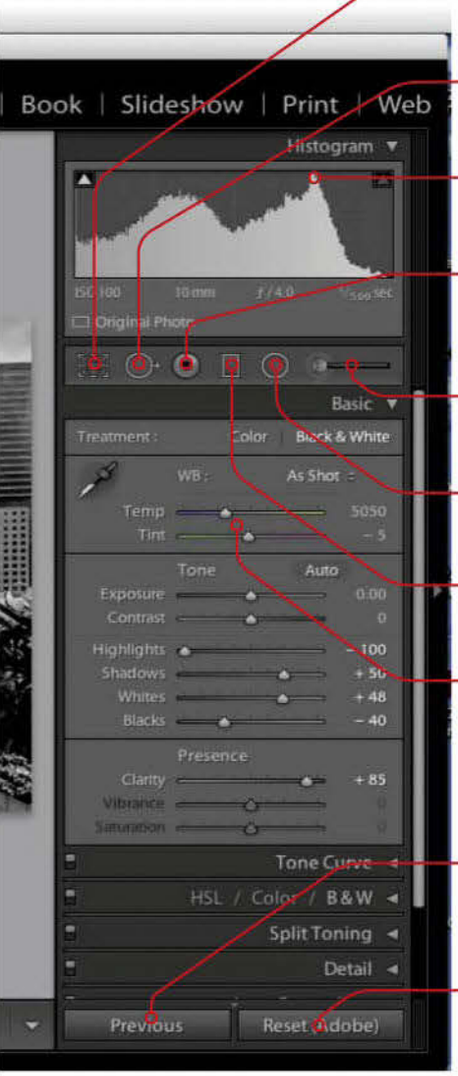






MODULES
These take you to the different parts of the interface, with Library used for cataloguing and Develop for editing.

CONTROL PANELS
In the Develop module, 9 panels reveal a suite of controls that are used to edit and adjust images.



CROP OVERLAY TOOL
Allows you to crop the image in a variety of different ways. Click Done to apply the crop.

SPOT REMOVAL TOOL
Clone or Heal distractions in the image to tidy up blemishes.

HISTOGRAM
Displays a graphical view of the pixels in the image.

RED EYE CORRECTION TOOL
Removes unsightly red-eye effects in a subject's pupils when direct flash has been used.

ADJUSTMENT BRUSH
Allows localised adjustments to be made by painting on the changes.

RADIAL FILTER TOOL Allows localised adjustments to a specific area of the image.

GRADUATED FILTER TOOL Drag out a grad to darken, brighten or recolour an area of an image.

TOOL PANELS
A range of sliders in eight different panels allow adjustments to be made to contrast, brightness, colour, sharpness and optical corrections.

PREVIOUS
This is NOT an 'undo' button. but applies all the adjustments made to an image to another image when it is opened.

RESET
Removes all the editing adjustments made and reverts to the look of the original RAW file.

Why RAW files are best for mono

RAW isn't a special acronym – it's simply the term used for an image file that comes straight off the camera's sensor. This file is 'raw' in the sense that it hasn't had any in-camera processing applied to it, but very few RAW files are actually called RAW in their filenames. Nearly all the major camera manufacturers use their own proprietary RAW formats, so pictures from a Nikon camera will be called *Filename.NEF*, those from a Canon model will be *Filename.CR2*, Sony's are called *Filename.ARW*, Pentax use *Filename.PEF*, Fujifilm use *Filename.RAF*, and Olympus's are called *Filename.ORF*. These are all RAW files however, and provided your RAW software is more recent than your camera model, it should be able to read the file.

In its original, untouched state, a RAW image will actually look rather flat and lifeless when compared to a JPEG taken at the same time. This can seem strange at first, but the advantage of a RAW file is it holds much more data than a JPEG, and many of its characteristics are 'floating' rather than fixed.

When it comes to black & white pictures, you want as much detail as possible, and a RAW file gives you the opportunity to use all the extra information it possesses to produce a great looking result. A black & white JPEG picture is an 8-bit file, and that means it contains 2^8 or 256 shades of grey between the darkest tones (black) and the brightest tones (white).

A RAW file, however, is a 12 or 14-bit image (depending on the camera used), so contains at least 4096 shades of grey for 12-bit RAWs, and 16,384 for 14-bit files. This means you have a much smoother graduation from one tone to the next, and also means you can be more aggressive when making bold contrast adjustments. Pushing a JPEG too hard will result in a break-up in the tonality or visible bands of posterisation that make the picture look unappealing. The extra data within a RAW file make these kinds of adjustments much smoother, so give you far more latitude to create the black & white look you want.



>The extra data in a RAW file lets you produce higher quality mono images.

Try Lightroom CC for free

If you don't yet have Lightroom, you can download a fully functional, 30-day trial of the latest 2015 Creative Cloud version from *www.adobe.com/uk*. To do this you'll need to sign up for an Adobe ID, which requires your email address and a password. Once you've joined, you can download the software and use it for 30 days free of charge. Once your 30 days have elapsed, you'll need to licence the software to keep using it. The best deal is to join Adobe's *Photography Plan*, which provides you with Lightroom CC and Photoshop CC (the full version) for £8.57 per month for as long as you want to keep using it. All the latest updates are included, so you'll always have the latest version. Alternatively, a standalone Lightroom 6 is available, and this costs £104 as a one off payment.



BASIC BLACK & WHITE FROM RAW



Keep it simple with a fuss-free method of turning colour RAW files into mono masterpieces...

TECHNIQUE & PICS BY JON ADAMS

CREATING FABULOUS MONO images is easy in Lightroom. And because you start with a RAW file that's free from any in-camera processing, you can get the best possible image quality too. This tutorial reveals how high quality black & white results can be obtained using just a handful of basic controls, so it's the ideal starting point if you're new to Lightroom or want a refresher on the potential it holds.

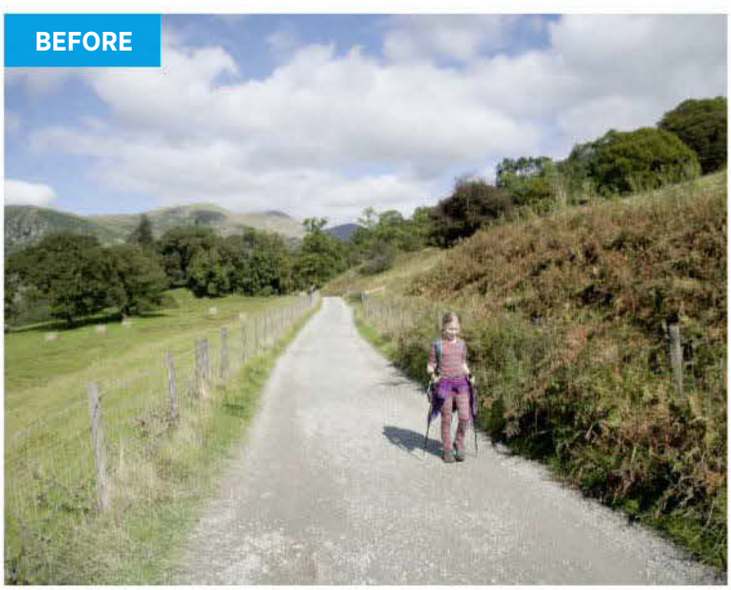
Here, we'll cover the most straightforward ways to import, convert to mono, and sharpen your images to a pro standard. What's more, nearly all the tools we'll use are featured in Elements too, so if you want to load your RAWs into that package, you can use them to get the same, stunning results.

At a glance

YOU'LL LEARN How to replace a sky, then add colour to a building and apply it to different areas using the Photo Filter
YOU'LL NEED Lightroom 5 or 6/CC (or Photoshop/Elements)
TIME REQUIRED 15 minutes
DIFFICULTY LEVEL Easy

On the disc

VIDEO LESSONS Watch as Jon runs through this entire technique on your computer screen
START IMAGES The file Jon used is in the Start Images folder so you can try the technique for yourself. It's called *Lakeland track.dng*



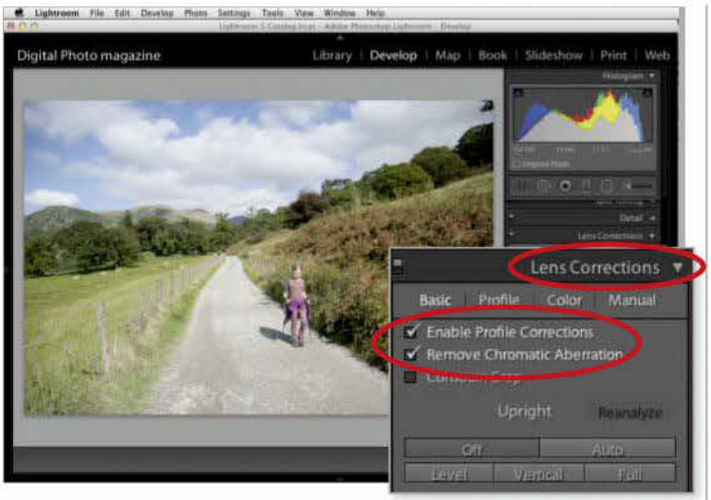
Taken in Rydal in the Lake District, the overhead position of the sun makes the colour in this shot a little flat and bland. Converting it to mono will give it a shot of extra contrast, plus a timeless quality.





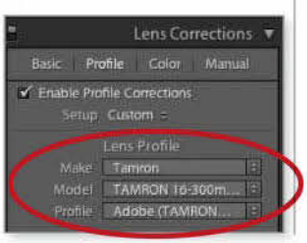
AFTER

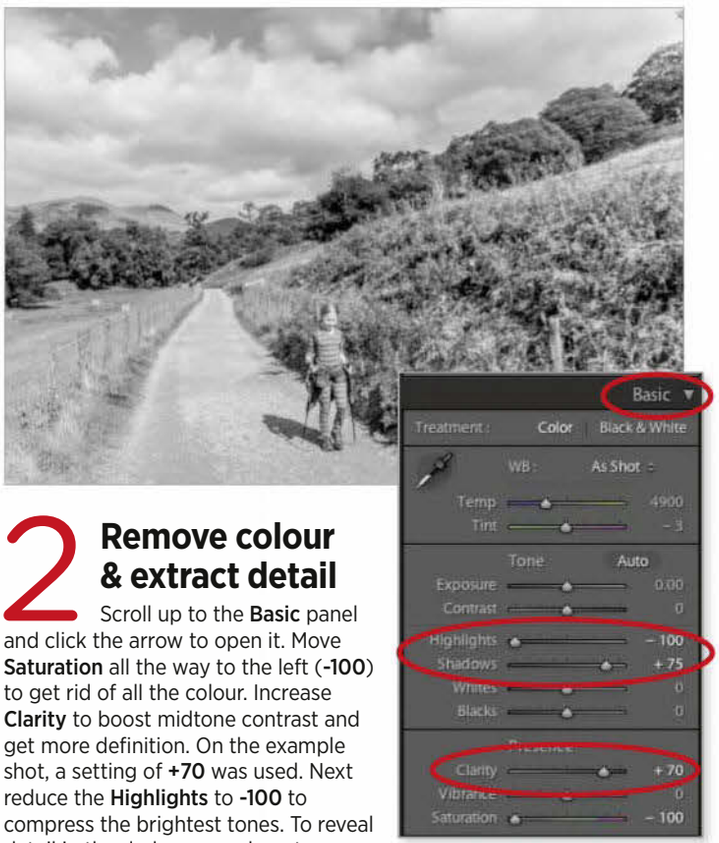
The colour RAW file has been turned into a punchy black & white image, using nothing more than the Basic and Detail panels in Lightroom.



1 Open the pic & fix lens flaws

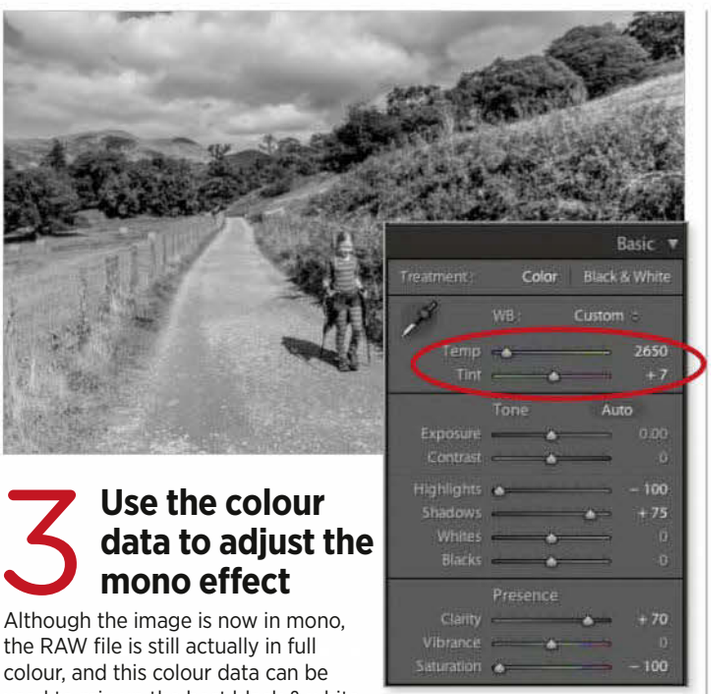
Open Lightroom, and select the **Library** Module. Go to **File→ Import Photos & Video**. Navigate through your folders in the **Source** panel, and select your RAW file, or use *Lakeland Track.dng* from the Start Images folder. Click on **Import** and it'll be loaded. Now select the **Develop** module, and your pic will be displayed. It's best to fix any optical flaws first, so click the arrow next to **Lens Corrections** and make sure **Basic** is selected. Tick **Enable Profile Corrections** and **Remove Chromatic Aberration**, then click on the **Profile** tab. If your lens doesn't appear automatically, select the make used (in this example it's *Tamron*). Lens Corrections aren't featured in the Camera Raw plugin within Elements, but all the other tools from now on are.





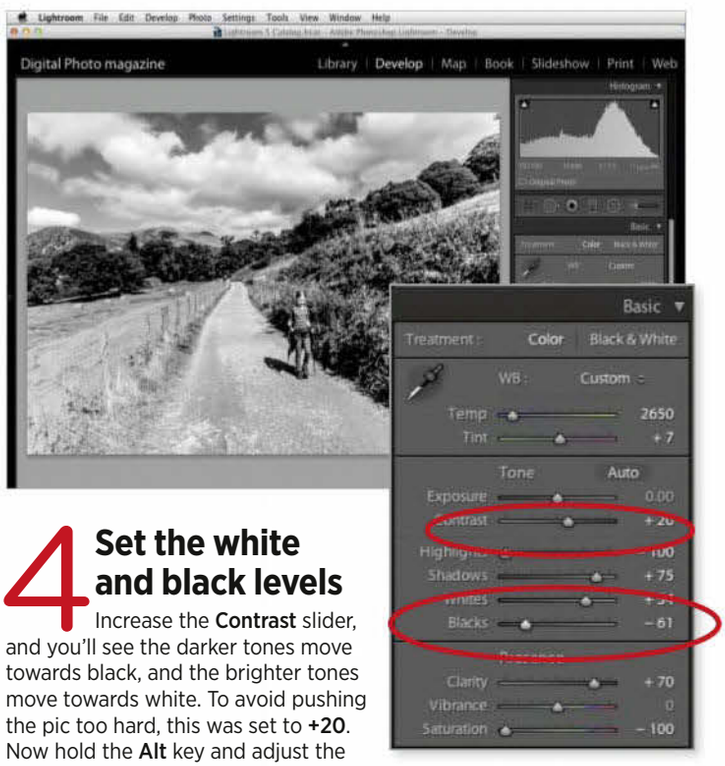
2 Remove colour & extract detail

Scroll up to the **Basic** panel and click the arrow to open it. Move **Saturation** all the way to the left (**-100**) to get rid of all the colour. Increase **Clarity** to boost midtone contrast and get more definition. On the example shot, a setting of **+70** was used. Next reduce the **Highlights** to **-100** to compress the brightest tones. To reveal detail in the darker areas, boost **Shadows** to **+75**. The image will look a little flat and lacking in contrast, but these initial adjustments are primarily about extracting maximum tonal detail using the extra data found within a RAW file.



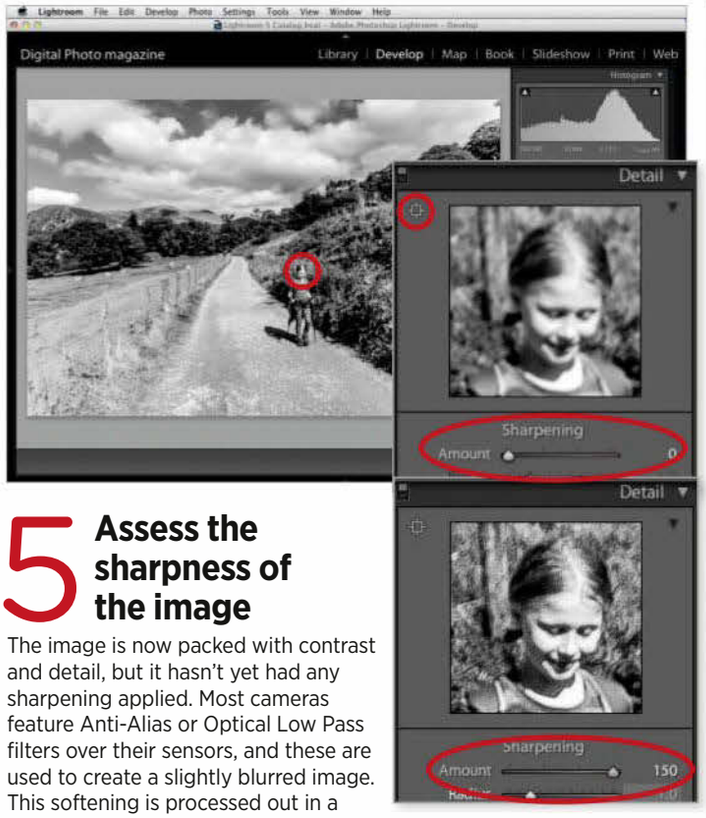
3 Use the colour data to adjust the mono effect

Although the image is now in mono, the RAW file is still actually in full colour, and this colour data can be used to mix up the best black & white look. To do this in a simple way, move the **Temp** slider to and fro until you have a good balance of tones. A setting of **2650** was used in the example image. Now move the **Tint** slider beneath to see if you can further improve the look. A setting of **+7** was used here. It's surprising how much impact your colour data will have on a mono pic, and these two sliders can make dramatically different mono conversions.



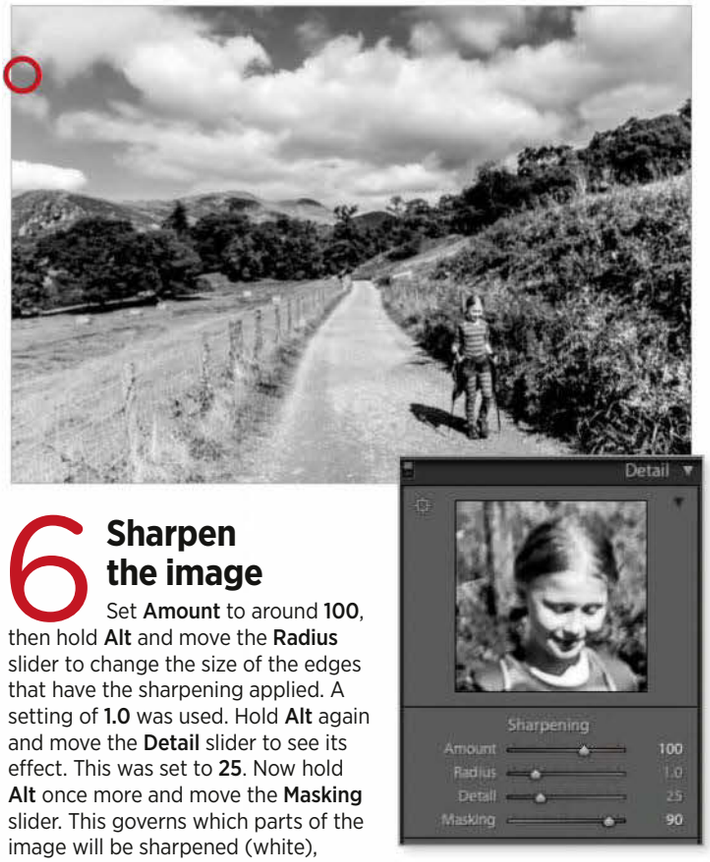
4 Set the white and black levels

Increase the **Contrast** slider, and you'll see the darker tones move towards black, and the brighter tones move towards white. To avoid pushing the pic too hard, this was set to **+20**. Now hold the **Alt** key and adjust the **Whites** slider until you see just a few patches of pure white. A setting of **54** was used here, but this will be different for every image. Now hold **Alt** and move the **Blacks** slider, until you have a light scattering of pure black tones. For this image, a setting of **-61** was used.



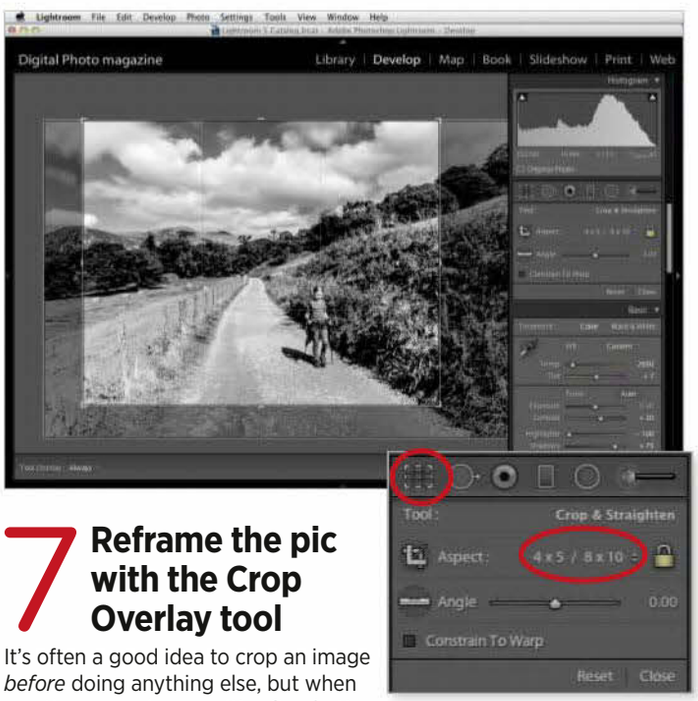
5 Assess the sharpness of the image

The image is now packed with contrast and detail, but it hasn't yet had any sharpening applied. Most cameras feature Anti-Alias or Optical Low Pass filters over their sensors, and these are used to create a slightly blurred image. This softening is processed out in a JPEG, but a RAW file is untouched so you have to apply sharpening yourself. Scroll down to the **Detail** panel, and you can do this. Click on the **Target** icon and then click on a suitable part of the image, such as the girl's face. Move the **Amount** slider to and fro and you'll see a big difference in the apparent sharpness of the image.



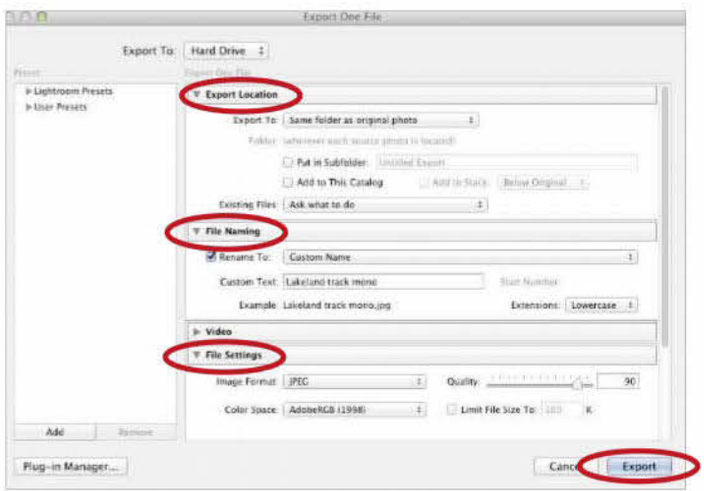
6 Sharpen the image

Set **Amount** to around **100**, then hold **Alt** and move the **Radius** slider to change the size of the edges that have the sharpening applied. A setting of **1.0** was used. Hold **Alt** again and move the **Detail** slider to see its effect. This was set to **25**. Now hold **Alt** once more and move the **Masking** slider. This governs which parts of the image will be sharpened (white), and which will be left alone (black). A setting of ***90*** was used, so only the most prominent edges would receive any sharpening.



7 Reframe the pic with the Crop Overlay tool

It's often a good idea to crop an image *before* doing anything else, but when creating mono images, it's often better to see the shot in its black & white form before making your decision. Select the **Crop Overlay tool** (shortcut **R**) and alongside **Aspect** set the ratio. **4x5/8x10** was chosen for the example image. Drag a corner of the crop overlay inwards to reframe the pic with the girl on an intersecting third and the track coming in from the corners. Click on **Done** under the preview window to see your recomposed image.



8 Save your new mono version

With the RAW file processed, you now need to export it as a regular image file format. At present, all you're seeing in Lightroom is a preview of all the adjustments you've made, but underneath, you still have the original, untouched RAW file. Lightroom never alters the RAW, so you can't lose or save over your original file. Go to **File→Export** and choose where you'd like to save your mono pic under **Export Location**. Selecting **Same folder as original photo** will keep your pics together. Next, under **File Naming**, tick **Rename To:** and select **Custom Name**, then type in what you'd like to call your mono version in the **Custom text** box. Finally, under **File settings**, choose **JPEG** and set **Quality** to **90**. Now click **Export** and your new-look mono image will be saved in the folder you've stated.

INTRODUCE COLOUR WITH TONING



Colour tints have been part of black & white since the dawn of photography. Discover how you can apply them in Lightroom

TECHNIQUE & PICS BY JON ADAMS

At a glance

YOU'LL LEARN How to add different colour toning effects to RAW files in Lightroom
YOU'LL NEED Lightroom 5 or higher (or Photoshop CS6/CC)
TIME REQUIRED 10 minutes
DIFFICULTY LEVEL Easy

On the disc

VIDEO LESSONS Watch as Jon runs through this exciting technique on your computer screen.
START IMAGE The picture Jon used for this project can be found in the Start Images folder. It's called *Field.dng*.

FROM CLASSIC SEPIA FINISHES TO vivid cyanotype treatments, colour tints on black & white prints have a history that predates colour film by a long way. The early pioneers of photography experimented by bathing their prints in different chemical concoctions, and devised all kinds of unique ways to get a hint of colour into the mono mix.

Nowadays, with digital post-processing, emulating these kinds of effects is easy, and even better, you get to see the results instantly. Lightroom is well equipped for colour toning, and just like in days of old, you can complete your mono 'print' before trying different finishes. In the Split Toning panel, you can apply a single colour effect to wash the picture with one hue, or you can assign different colours to the darker and brighter parts of the image. These colours can be kept similar, to create an enhanced, richer version of a single-toned treatment, or they can be completely different. The latter approach allows you to create a two-tone effect, with distinctly different hues colourising the highlights and shadows.

All three toning variations are covered in this tutorial, and over the page, we also have a set of popular toning recipes, so you can quickly punch in the numbers to get a classic mono look in seconds.

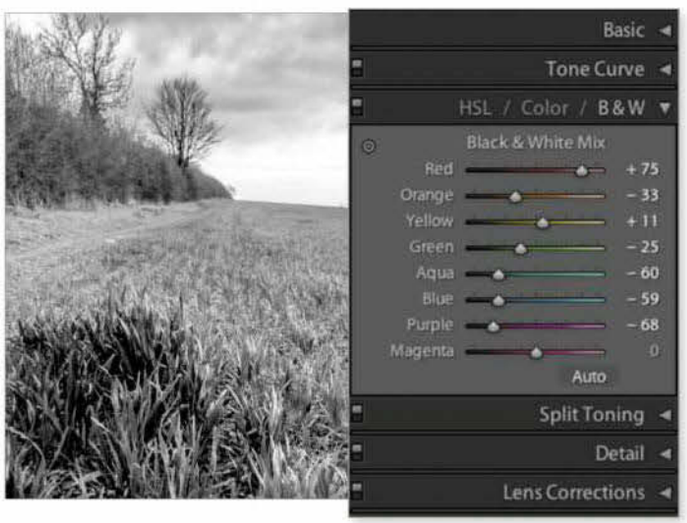


Taken on a calm evening in the last light of the day, this image is quite bland in its colour form, but converting it to mono will allow us to separate the tones, and using a toning treatment will give it much more punch.



1 Load your RAW & make a mono mix

Import your RAW file into Lightroom, or import *Field.dng* from the Start Images folder. In the **Lens Corrections** panel, tick **Enable Profile Corrections** and **Remove Chromatic Aberration** in the **Basic** tab. Then, under the **Profile** tab, select the *Tamron 16-300mm* lens. Scroll up and open the **Basic** panel, and next to **Treatment**, click on **Black & White**. Make a basic mono version of the image by setting **Highlights** to **-100**, **Shadows** to **+100**, **Whites** to **+28**, **Blacks** to **-87**, and **Clarity** to **+54**.



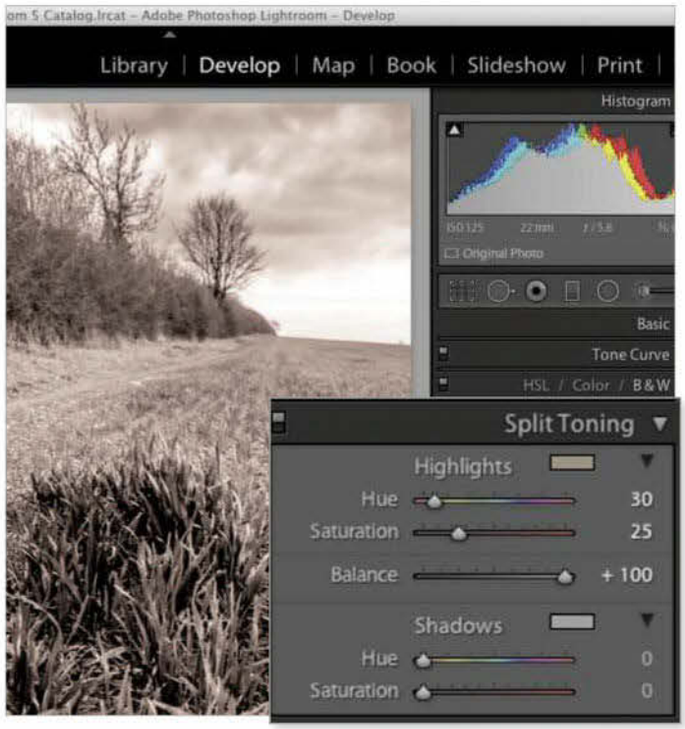
2 Refine the tones in the mono picture

Scroll down and open the **HSL/Color/B&W** panel, and refine your mono mix. The values for your own images will depend on the colour and content of the scene, but by moving the sliders to and fro, you'll quickly see how much impact they have. For the example image, set **Red** to **+75**, **Orange** to **-30**, **Yellow** to **+15**, **Green** to **-25**, **Aqua** to **-60**, **Blue** to **-60**, **Purple** to **-70**, and **Magenta** to **0**. This will provide a good black & white result and the perfect platform for the colour toning work to come...



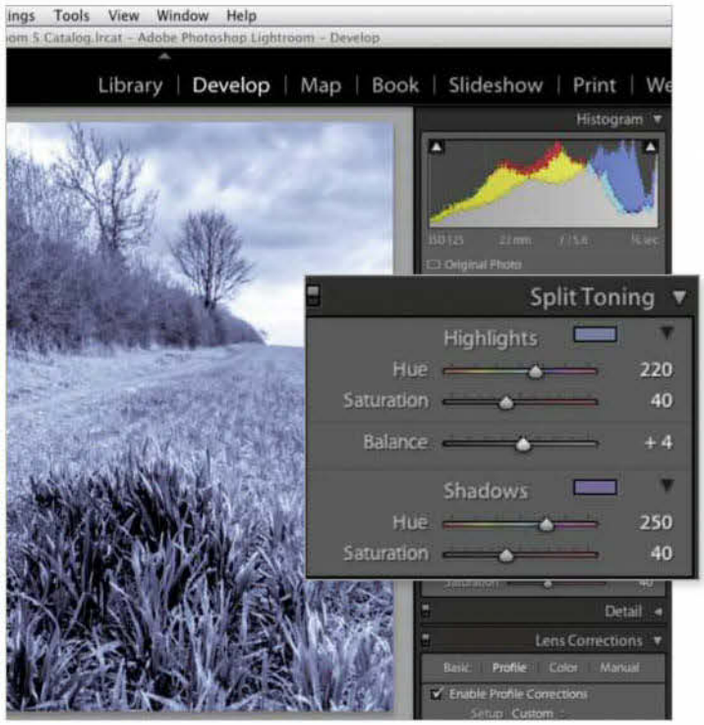
AFTER

A mono conversion gives much more definition to the foreground grass, and a blue-yellow split toning effect assigns different hues to the shadows and highlights.



3 Create a single-toned finish

To create a tint with a single colour, scroll to and open the **Split Toning** panel. First, push the **Balance** slider all the way to the right to a setting of **+100**. This means that only the values under **Highlights** in the upper part of the panel will have any affect on the image. Now set the Highlights **Saturation** slider to a value of **50**. This will give a vibrant effect that will guide you on your colour choice. Move the **Hue** slider to establish the exact colour you want, and then reduce the **Saturation** setting until you have the toning intensity that works best with your picture. In the example above, **Hue** was set to **30** and **Saturation** was set to **25** to give a sepia-style finish.



4 Produce an enriched single tone

Pure single toning can look a little plain, so to enhance it and get a richer effect with more depth, you can assign two closely-related colours to the highlights and the shadows and blend them together. To do this, start with the **Balance** slider at a value of **+100** then set your **Highlights** colour. Try **220** in **Hue** and **40** in **Saturation** for a bold cyanotype effect. Now set the **Shadows** to the same **Saturation** amount of **40**, but alter the **Hue** by +/-30 degrees (**250** or **190**). To blend the two tones together, move the **Balance** slider to a roughly central position to see an enriched single toning mix.

Expert advice Five classic toning recipes for popular mono treatments

Once you've made a good-looking mono conversion from your RAW file, adding a great toning treatment is quick and easy. Custom toning, where you choose and assign your own colours, is ideal for creating a unique and specific look. But if you want a more traditional toning treatment, or want to apply the same tones to a number of different images to create a set of pictures with a similar look, it's a great time-saver to have the exact settings you need.

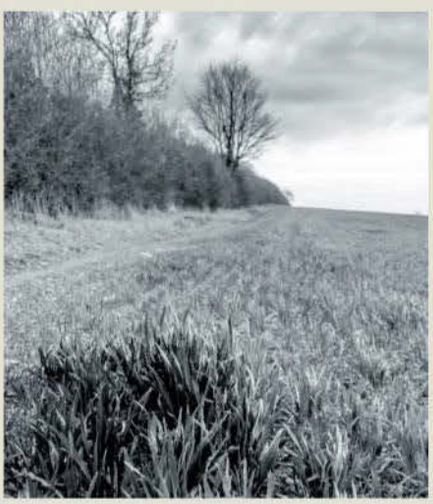
Toning 'by the numbers' allows you to quickly key in the values that will give consistent and reliable results. To use the tried-and-trusted toning recipes on the right, make your mono conversion to give a great black & white picture, then scroll down to open the Split Toning panel on the right of the Develop module's interface.

You don't need to drag any of the sliders to get the right settings – just click once on the value box alongside the Hue, Saturation and Balance settings, and type in the number stated. Your image will take on a classic black & white look in no time!



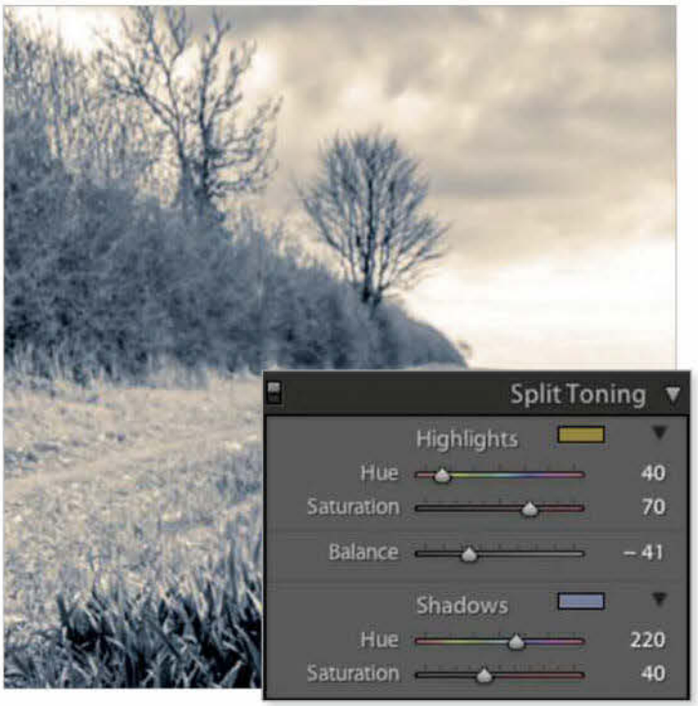
Warmtone effect

Highlights Hue/Sat	20/12
Balance	0
Shadows Hue/Sat	30/12



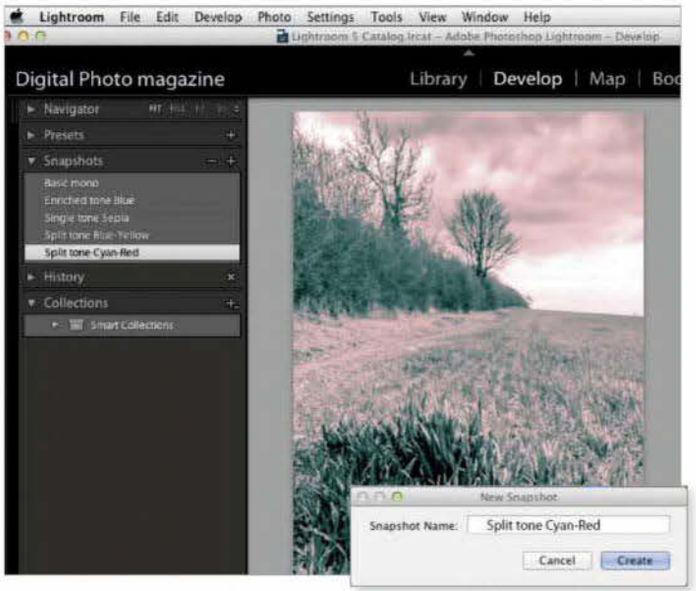
Cooltone effect

Highlights Hue/Sat	200/8
Balance	0
Shadows Hue/Sat	220/12



5 Split tone your image for impact

Split toning assigns very different colours to the highlights and shadows in a mono image. The process is the same as the enriched toning technique in Step 4, but instead of using closely-related colours around 30 degrees apart for the two tones, you use colours that are close to opposites. That means the Hues of the two colours selected will differ by around 180 degrees. Red/Cyan, Green/Magenta, and Blue/Yellow all work well with one assigned to Highlights and the other to Shadows. In the example above, the **Shadows** were set to blue with a **Hue** of **220**, and the **Highlights** were set to yellow with a **Hue** of **40**. You'll need to adjust the **Balance** and **Saturation** values to suit your image.



6 Create multiple toning treatments as Snapshots

One of the beauties of Lightroom is you can export your image at any stage, and then continue adjusting the file. That means you can save a variety of single, enriched and split-toned versions of your black & white pictures while working on an image. But going into the **Export** dialogue and saving out files can interrupt your creative flow. To avoid breaking concentration, you can quickly save all the adjustments you've made so far as a *Snapshot*. Just hit **Ctrl+N**, type a name for your current image state, and click **Create**.

To see your list of **Snapshots**, go to **Window→Panels** and tick **Snapshots** to see them appear on the left of the interface. The Snapshots are saved along with the file's RAW adjustment data, so after loading an image, you can select a Snapshot and bring up all the adjustments by clicking on it. You can then export the image at your leisure, using any Snapshot settings you've created.



Classic Sepia

Highlights Hue/Sat	**30/25**
Balance	**-20**
Shadows Hue/Sat	**40/30**



Rich Cyanotype

Highlights Hue/Sat	**220/30**
Balance	**-45**
Shadows Hue/Sat	**240/50**



Enhanced Gold

Highlights Hue/Sat	**40/45**
Balance	**-40**
Shadows Hue/Sat	**25/35**

ADVANCED MONO CONVERSIONS



Fine-tune composition and mix colours to create high-impact contrast in your tonal images

TECHNIQUE & PICS BY JON ADAMS

LOTS CAN BE GAINED from basic mono techniques, but to move your Lightroom editing up a level, controlling the colour in the original RAW file with precision is essential. The tones in a black & white image consist of shades of grey, but how bright or dark they appear in the mono mix is governed by the colours. In Lightroom, you can choose to make specific colours appear dark or bright in the mono scene, and this has a tremendous impact on your final results. What's more, you can level up wonky horizons, adjust lens distortions caused by awkward shooting angles, and turn dull, overcast days into scenes rich in contrast. This step-by-step covers all these great techniques, and though it's more advanced in terms of the control it offers, everything's wonderfully simple to do.

At a glance

YOU'LL LEARN How to improve composition and mix colour to create different shades of grey in mono conversions
YOU'LL NEED Lightroom 5 or 6/CC (or Photoshop/Elements)
TIME REQUIRED 15 minutes
DIFFICULTY LEVEL Easy

On the disc

VIDEO LESSONS Watch as Jon runs through this entire technique on your computer screen
START IMAGES The file Jon used is in the Start Images folder so you can try the technique for yourself. It's called *Kong Kong.dng*

BEFORE



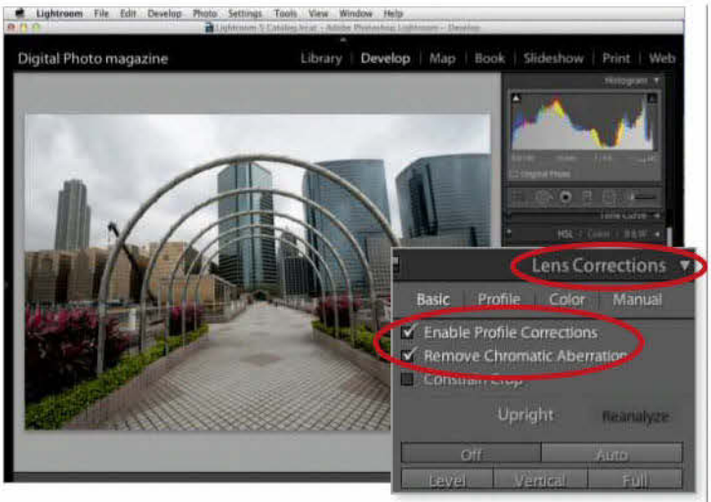
Taken in the Kowloon district of Hong Kong, this symmetrically-composed image has potential, but the framing is skewed and the cloudy day has given flat and dull lighting. It's ripe for a mono rescue.





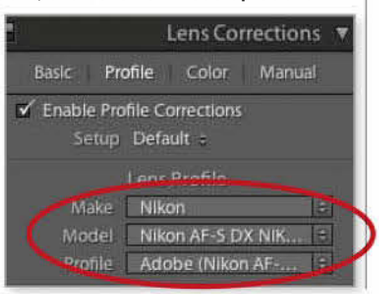
AFTER

The colours within the original image have been used to create different shades of grey, and the off-kilter framing has been trued-up to give a more refined composition.



1 Open the pic & correct lens defects

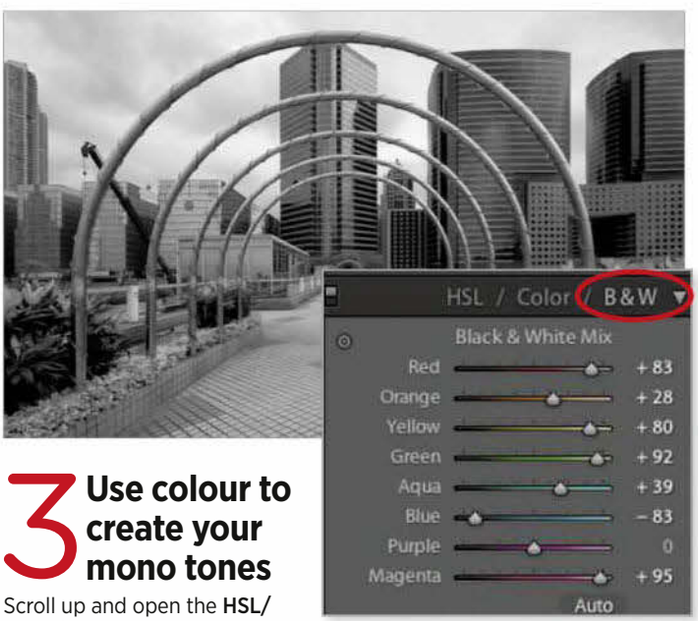
With Lightroom open on screen, select the **Library** Module, and go to **File→Import Photos & Video**. Select the RAW file you want to convert to mono, or practise with *Hong Kong.dng* from the Start Images folder. Click on **Import** to load it, then click on **Develop** at the top of the interface. You'll see a large preview of the shot. Open the **Lens Corrections** panel, and with the **Basic** tab selected, tick **Enable Profile Corrections** and **Remove Chromatic Aberration**. Click on the **Profile** tab, and select the lens used. In this example it's a *Nikon* optic, and the lens is the *AF-S DX Nikkor 10-24mm*. Check that this is displayed under the *Model* box.





2 Recompose the image

The optical corrections will be applied, but they won't fix the human error in the composition! Still in **Lens Corrections**, click on the **Manual** tab. Set **Rotate** to **+1.7** to level the horizon, then set **Horizontal** to **-11** to correct the skewed angle-of-view and centre the shot. To address the converging verticals in the scene, reduce the **Vertical** slider to **-29**, so the skyscrapers aren't leaning over. These changes will leave a gap at the bottom right of the image, so set the **Scale** slider to **+114** to 'zoom in' on the image and make the adjusted composition fill the frame.



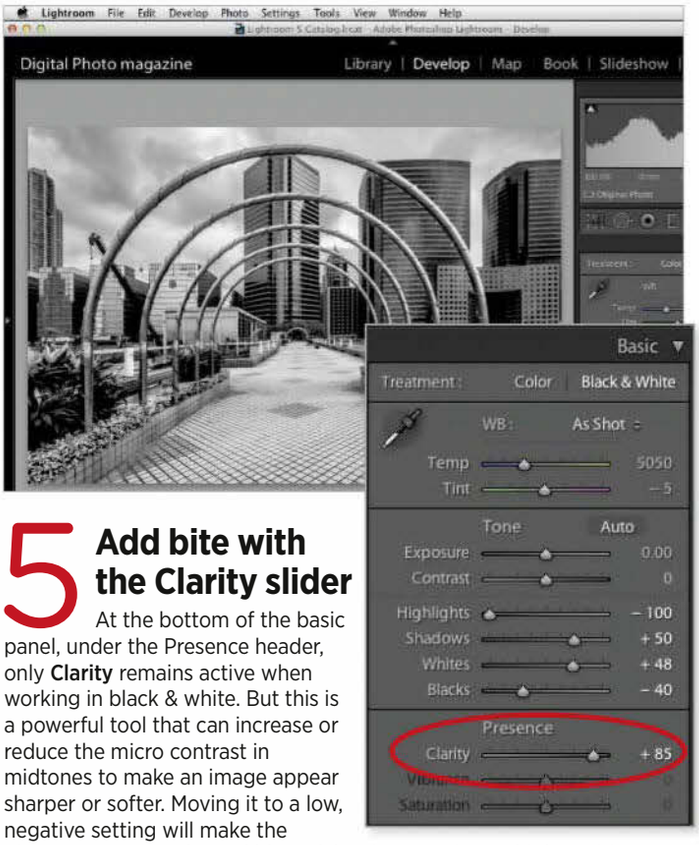
3 Use colour to create your mono tones

Scroll up and open the **HSL/Color/B&W** panel, and click on **B&W** at the top to see an instant mono conversion. Eight colour sliders will appear in the panel, and these can be used to make the named colours darker or brighter. First, hold **Alt** and click where it says **Reset Black & White Mix**, and the sliders will all be centred. Now move each slider to and fro to see the impact it has on the tonality of the scene. In the example image, every colour except Purple changes the way the scene looks, so take a little time to mix up the effect you like best. Starting with **Red** at the top, settings of **+83**, **+28**, **+80**, **+92**, **+39**, **-83**, **0**, and **+95** were used respectively.



4 Adjust the overall contrast

The shades of grey are looking good, but the picture is still rather murky. To begin work on the overall contrast, open the **Basic** panel and drag the **Highlights** to **-100**. This will restore some texture to the brightest tones in the cloudy sky. Now push the **Shadows** to **+50** to reveal extra detail in the darker areas. To complete the contrast work, hold **Alt** and move the **Whites** slider to the right until the brightest highlight clips. A setting of **+48** was used here. Then hold **Alt** and pull the **Blacks** to the left until there's a smattering of true black in the image. A setting of **-40** achieved this in the example.



5 Add bite with the Clarity slider

At the bottom of the basic panel, under the Presence header, only **Clarity** remains active when working in black & white. But this is a powerful tool that can increase or reduce the micro contrast in midtones to make an image appear sharper or softer. Moving it to a low, negative setting will make the picture appear murky and blurred, but increase it to a high positive setting and it'll introduce a wonderful crispness that's ideal for this picture. A setting of **+85** was used to give lots of 'bite' to the image. It almost brings the sun out on the scene!



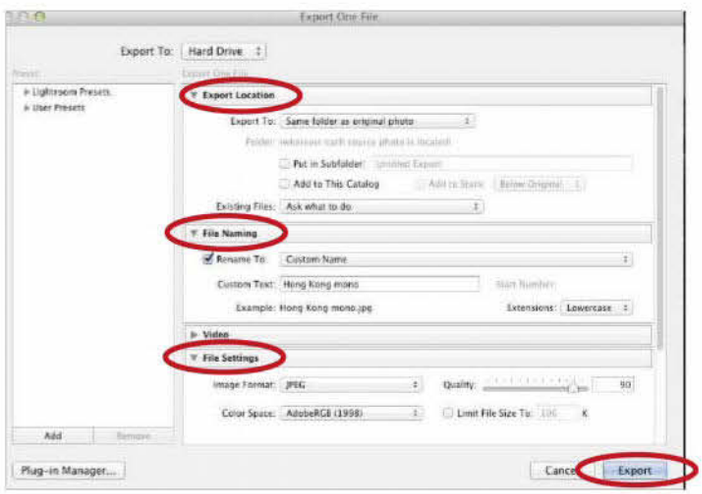
6 Sharpen the image

Scroll to the **Detail** panel and click the **Target** icon at the top left of the preview. Click on a suitable part of the image, then set **Amount** to **100**. Set **Radius** to **1.0**, then hold **Alt** and move **Detail** to **50**. Adjust **Masking** to determine how much of the scene will have the sharpening applied. By holding **Alt**, you can see a preview of the sharpening effect. The black areas in the preview will remain unsharpened, while the white areas will be sharpened. A setting of **53** was used to accentuate the large number of edges in the image.



7 Clone out any blemishes

Click once on the image preview and you'll see an enlarged view. The hand tool is automatically activated, so you can drag the image to scroll around. In the sky, you'll notice a few blemishes. These are dust spots on the camera's sensor. They would be easy to remove in Photoshop or Elements with the Spot Healing brush, but you can get rid of them directly in Lightroom in a similar way. Select the **Spot Removal tool** (or hit the shortcut **Q**) and set **Brush** to **Heal**. Adjust the brush size with the square brackets keys so it's a little larger than the blemish, and click once on the blemish. Lightroom will try to find an area in the image that covers it seamlessly, but if you're not happy, you can move the source point elsewhere by dragging it to a new location. Click on **Done** once you've removed any blemishes.



8 Save your new mono version

Click on the preview window to bring the image back to full screen, and to scrutinise it without any additional screen clutter, hit **L** for the 'lights out' view. Tap **L** twice more to return to the normal interface. Hit the **** key to see your original colour picture, then hit it again to return to your new-look mono file. Make any further tweaks to the contrast or Black & White mix using the relevant panel, then when you're satisfied, go to **File→Export.** Choose your **Export Location** and under **File Naming**, tick **Rename To:** and select **Custom Name**, before typing in a name for your new mono version in the **Custom text** box. To finish, choose **JPEG** under **File settings**, and set **Quality** to **90**. Click **Export** and a JPEG version of your shot will be created, leaving the original RAW untouched.

GET GRITTY WITH YOUR PORTRAITS



Take full control of the contrast, grain and vignette to give your portraits a cutting-edge finish

TECHNIQUE & PICS BY BEN DAVIS

BLACK & WHITE PORTRAITS are widely regarded as the best way to capture the character of a person. The distraction of colour has been removed, leaving more room for the viewer to forge a deeper connection with the subject. It's often said that if you want to capture emotion, then shoot in black & white. While mono images may be a great vehicle for emotion, shoot RAW and you've got a lot more choices for processing your pic.

Creating stunning black & white images is easy in Lightroom. In the Develop module, simply press V on the keyboard to create an instant mono conversion. You can then adjust the sliders to boost contrast, inject grain to create a more gritty finish, and add other cool effects to add bags of impact to people pics.

At a glance

YOU'LL LEARN How to instantly convert a RAW file to mono, and add powerful contrast and effects like grain and a vignette
YOU'LL NEED Lightroom 5/6/CC or Photoshop CS6/CC
TIME REQUIRED 15 minutes
DIFFICULTY LEVEL Medium

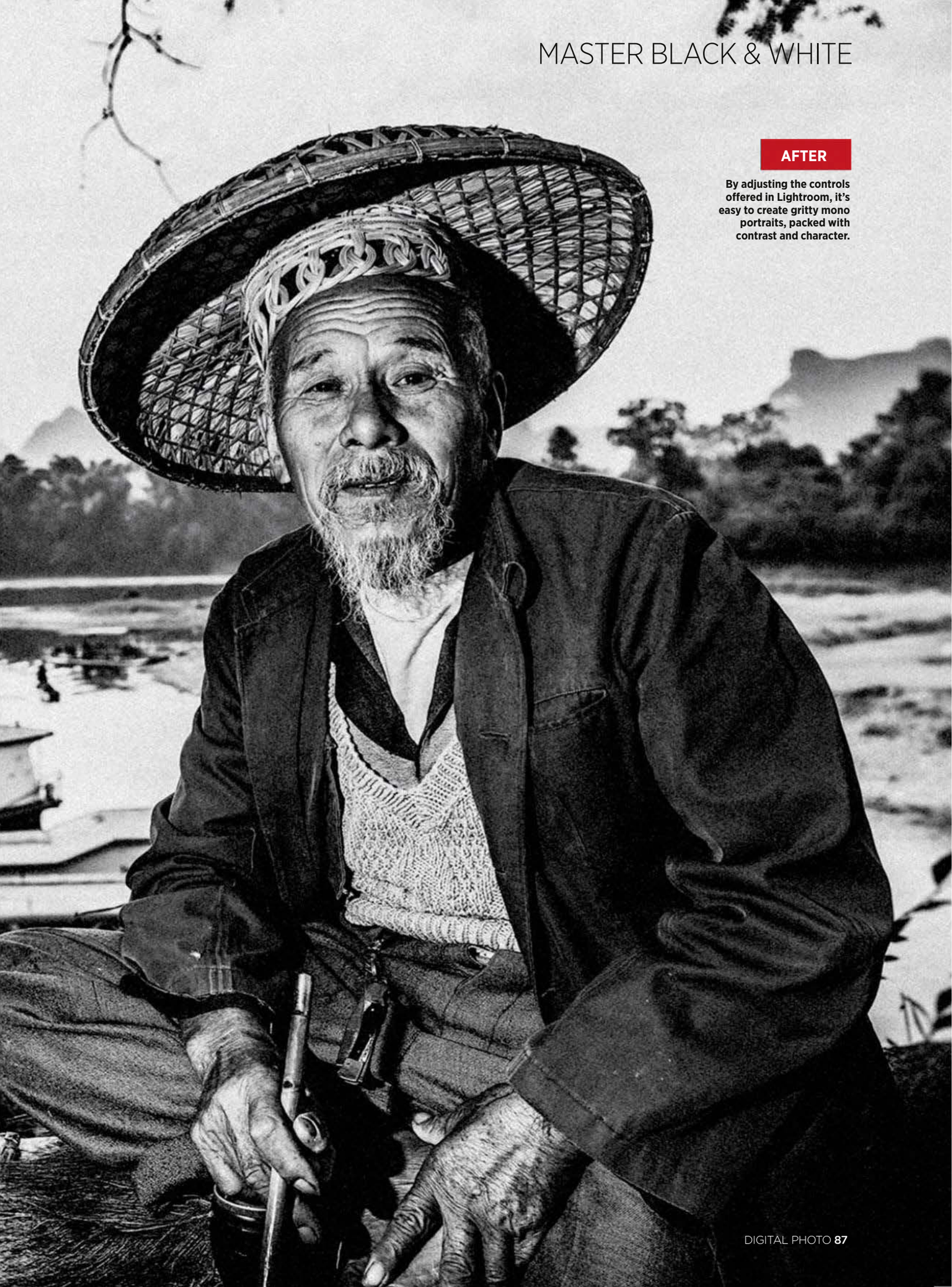
On the disc

VIDEO LESSONS Watch as Ben runs through this must-learn Lightroom technique on your computer screen.
START IMAGE Try out the project using the *Yangshuo man.dng* RAW file. The picture can be found in the Start Images folder.



This posed shot of a cormorant fisherman in Yangshuo, China, lacks any real impact when viewed in colour. It does however benefit from direct eye contact, and a good overall exposure, so will make a great black & white character portrait.





AFTER

By adjusting the controls offered in Lightroom, it's easy to create gritty mono portraits, packed with contrast and character.



1 Import your RAW & create an instant mono conversion

Open your RAW file in Lightroom, or import *Yangshuo Man.dng* from the Start Images folder. To do this, click the **Import** button at the bottom left of the **Library** module, and navigate to the location of your file. Once it has been imported, click on the **Develop** module at the top to enter the editing mode and open the **Basic** panel. Begin by pressing **V** on your keyboard to switch the **Treatment** from **Colour** to **Black & White**, converting your image to mono. You'll see that the Vibrance and Saturation sliders at the bottom are now greyed out. Push **Contrast** to **+100** to give the black & white tones a boost. Increase **Clarity** to **+100**. This enhances contrast on midtone edges, so the detail in the image becomes much more pronounced.



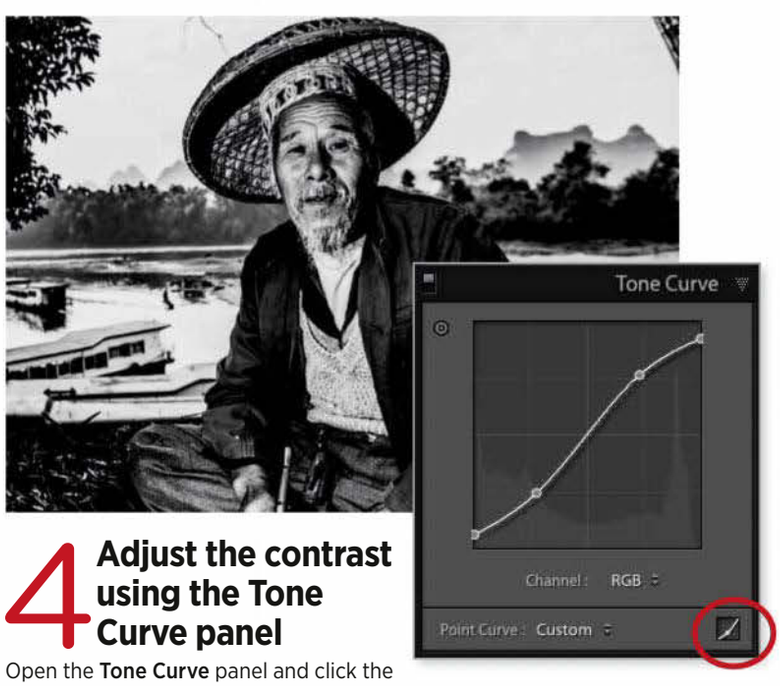
2 Fix Upright corrections and crop the image

Scroll down to the Lens Corrections tab, and under Upright Corrections click **Auto**. Then select the **Crop Overlay tool** from the Toolbar (or press **R** for a shortcut), and change **As Shot** to **Custom** to make your own bespoke crop. Click and drag your mouse across the image to create your own crop shape – a square-ish crop was used in the example image. To adjust the size of your crop, drag the handles of the bounding box until you're happy with the framing. Click on **Done** to exit the Crop Overlay tool.



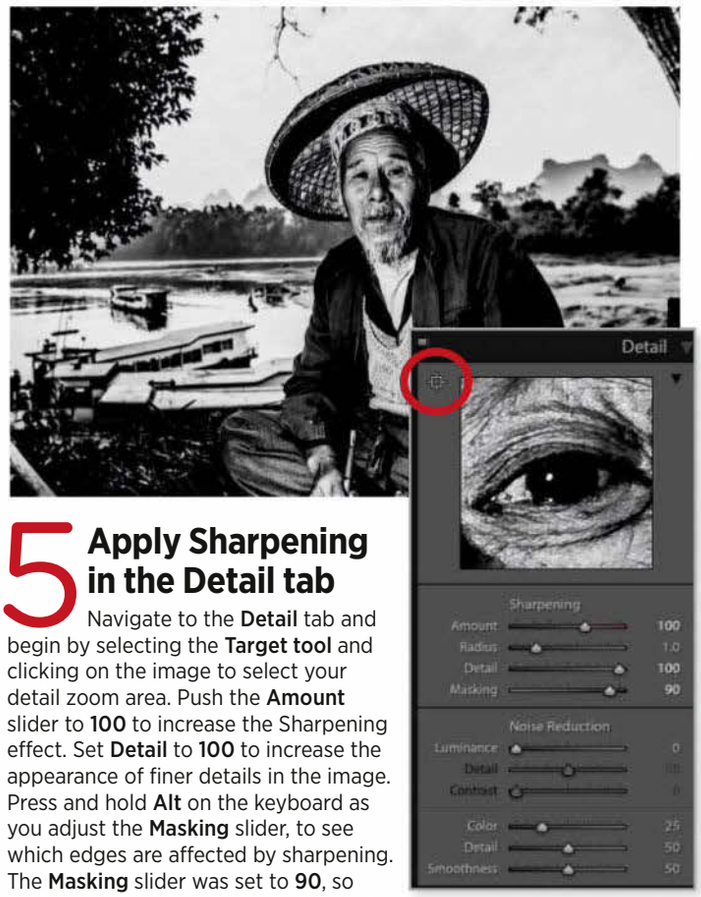
3 Restore detail to the Shadows & Highlights

Open the **Basic** panel and begin by setting **Highlights** to **-100** to restore detail in the brightest areas. Push **Shadows** to **+100** to reveal extra detail in the darker zones. Reduce **Exposure** to **-0.70**. Set **Whites** to **+20** and **Blacks** to **-50** while holding **Alt** on the keyboard to see a Clipping Mask.



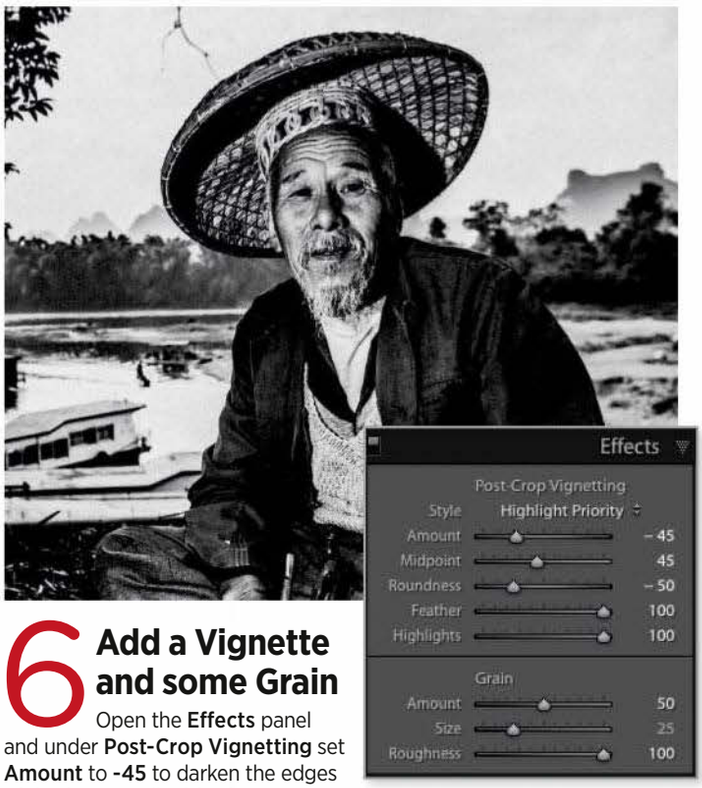
4 Adjust the contrast using the Tone Curve panel

Open the **Tone Curve** panel and click the icon to edit the **Point Curve**. Click the Point Curve to add a **Control Point** at the lower quarter for the shadows, and add another at the upper quarter for the highlights. Click and pull up the beginning of the Point Curve, so it's one-third of the way towards the first quarter integer. This will lift the Black point of the image. Do the same for the opposite end of the Point Curve, to lower the White point. Now create a gentle S-Curve by pulling down the first control point, and slightly lifting the second control point.



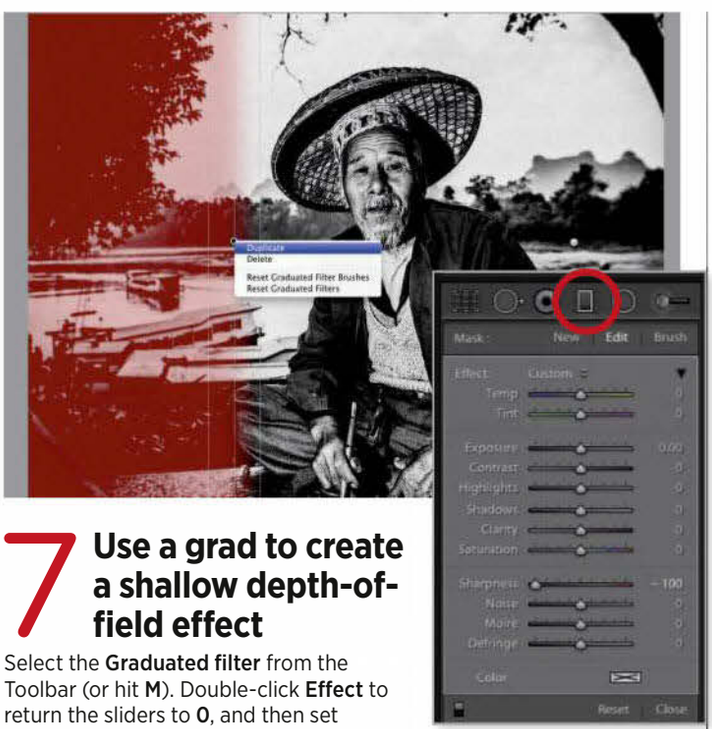
5 Apply Sharpening in the Detail tab

Navigate to the **Detail** tab and begin by selecting the **Target tool** and clicking on the image to select your detail zoom area. Push the **Amount** slider to **100** to increase the Sharpening effect. Set **Detail** to **100** to increase the appearance of finer details in the image. Press and hold **Alt** on the keyboard as you adjust the **Masking** slider, to see which edges are affected by sharpening. The **Masking** slider was set to **90**, so only the stronger edges were affected. Leave **Luminance** set at **0** to keep the existing grain structure intact.



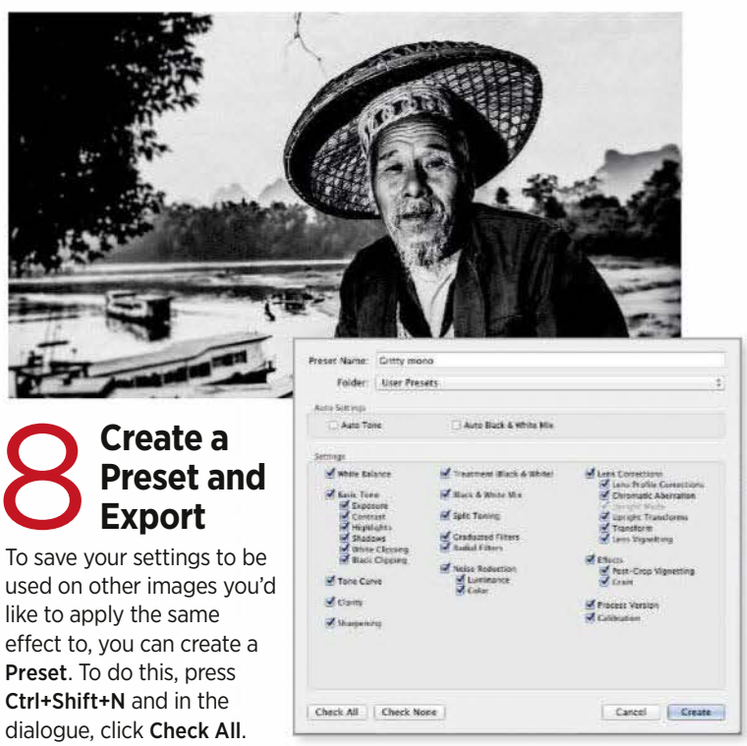
6 Add a Vignette and some Grain

Open the **Effects** panel and under **Post-Crop Vignetting** set **Amount** to **-45** to darken the edges of the frame. Pull **Midpoint** to **45** to bring the vignette effect further towards the middle. Set **Roundness** to **-50** to adjust the shape of the vignette, making it slightly squarer. Push **Feather** to **100** to soften the edge, and set **Highlights** to **100** to allow those details to come through. Under **Grain,** set **Amount** to **50** and **Roughness** to **100**, to add a gritty finish to the portrait.



7 Use a grad to create a shallow depth-of-field effect

Select the **Graduated filter** from the Toolbar (or hit **M**). Double-click **Effect** to return the sliders to **0**, and then set **Sharpness** to **-100**. Hold **Shift** and drag from the right-hand-side of the frame towards the subject, leaving a narrow feather area. **Right-click** on the **Pin** and choose **Duplicate** to double the effect. Now do the same for the left side of the frame. You can press the letter **O** to see a mask overlay of the Graduated filter. Once you're happy with the effect, click **Done** to exit the tool.



8 Create a Preset and Export

To save your settings to be used on other images you'd like to apply the same effect to, you can create a **Preset**. To do this, press **Ctrl+Shift+N** and in the dialogue, click **Check All**. Give the Preset a name at the top and click **Create**. It's now saved in your Presets folder. Finally, to export your image press **Ctrl+Shift+E** to open the **Export** window. Choose the file **Location**, give it a **Custom Name** and set the **Image Format** to **JPEG**, and then click **Export** to create your final file.

ADD LIGHT & SHADE WHERE YOU WANT IT



Use Lightroom's Graduated Filter and Adjustment Brush tools to sculpt a perfectly detailed mono

TECHNIQUE & PICS BY GAVIN HOEY

LIGHTROOM IS PACKED with some really great tools for mono. You can adjust exposure, fine-tune the contrast and explore lots of creative toning options to get highly dramatic results. But while these are vital tools for every photographer, they all suffer from the same problem of being 'global'.

Adjust the Exposure slider and your photo gets brighter or darker *everywhere*. This isn't ideal, especially if your image has a bright sky and a dark foreground – typical for about 99% of UK landscapes!

Luckily it's possible to make localised changes using tools like the Graduated Filter and the Adjustment Brush. With these, you can restrict the changes you want to make to highly specific areas, allowing you to perfect the overall look of your scenes.

At a glance

YOU'LL LEARN How to bring out detail and mono tonality using the Graduated Filter and Adjustment Brush in Lightroom
YOU'LL NEED Lightroom 5 or 6/CC (or Photoshop CS6/CC)
TIME REQUIRED 15 minutes
DIFFICULTY LEVEL Easy

On the disc

VIDEO LESSONS Watch as Gavin runs through this entire technique on your computer screen.
START IMAGES The file Gavin used is in the Start Images folder so you can try the technique for yourself. It's called *Windmill.dng*



This rural landscape is ideal for a mono conversion, as it has plenty of contrast but still retains detail in the shadows and highlights. It's a RAW file so there's plenty of data to play with in the editing process.

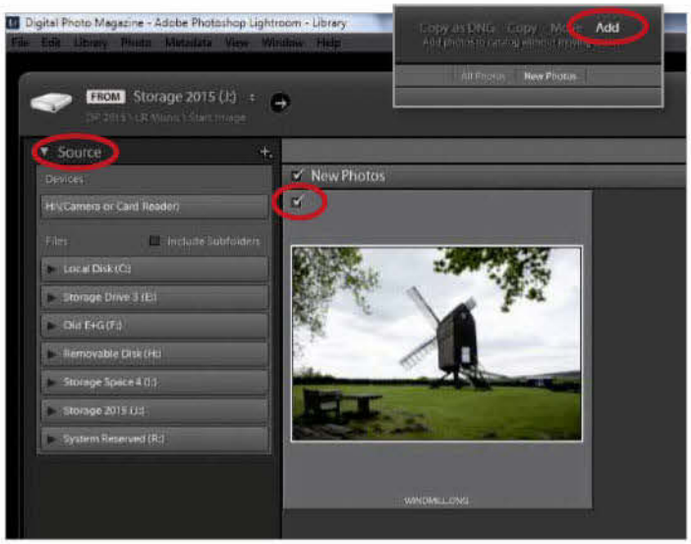




AFTER

The black & white conversion has been made using the colours from the original, and the tonality has been fine-tuned with Lightroom's local adjustment tools.

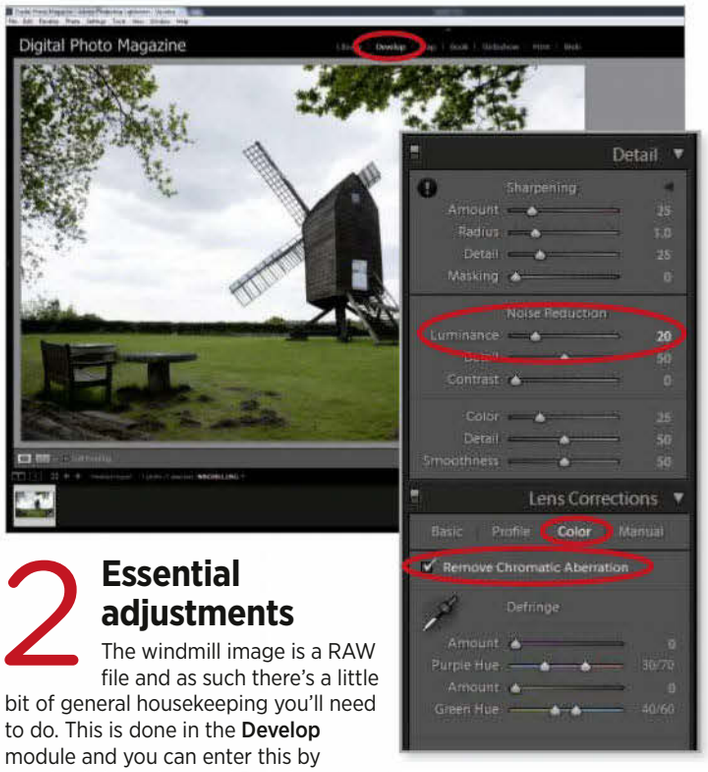
Lightroom Genius



1 Import your RAW file

Copy *Windmill.dng* from the Start Images folder to a location on your hard drive. Pick a location that's easy to remember and isn't likely to change anytime soon, as Lightroom won't know where to find your image if you move or rename the photo or folder it's in. In the **Library** module click the **Import** button and use the **Source** panel on the left of the screen to drill down through your drives until you find the folder where *Windmill.dng* is located. Make sure there a tick on the windmill image and the word **Add** is highlighted at the top of the screen. Then click the **import** button on the lower right corner to bring the photo into your Lightroom catalogue.





2 Essential adjustments

The windmill image is a RAW file and as such there's a little bit of general housekeeping you'll need to do. This is done in the **Develop** module and you can enter this by simply clicking the word **Develop** at the top of the screen. If the windmill image doesn't appear on the screen after a few seconds move down to the film strip at the bottom of the screen and click the small thumbnail image of the windmill. Click the disclosure arrow alongside Detail to open the control panel, and set the **Luminance** slider to **20**. Then open the **Lens Corrections** panel and click on the **Color** tab within it. Tick the box marked **Remove Chromatic Aberration**.





3 Basic editing

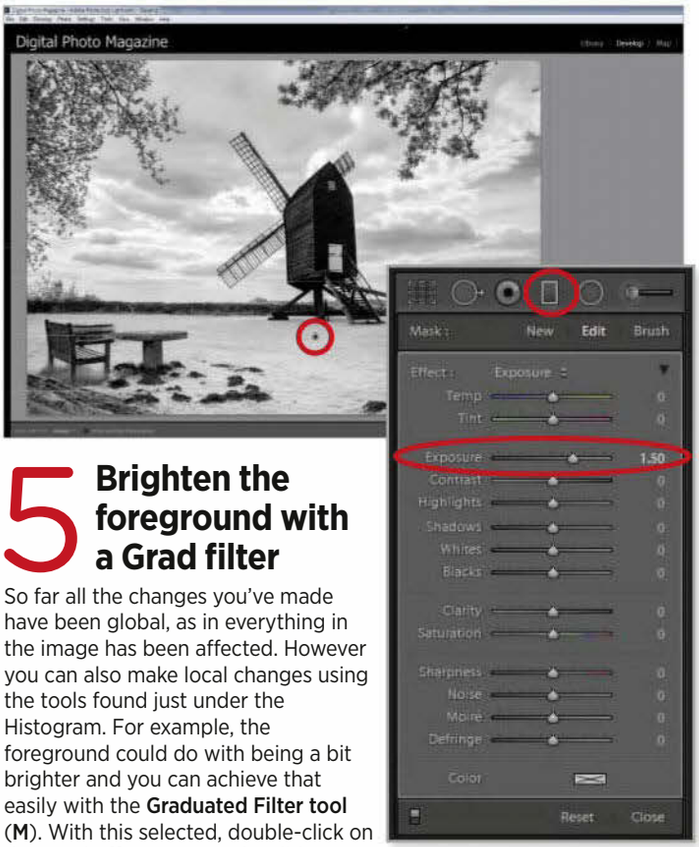
Some general editing to the colour image will make the mono effect easier to see, so open the **Basic** panel. Even though you're going to make a black & white image, the first place to start is with the White Balance. Click the **White Balance Selector tool** (**W**) and click on one of the grey clouds to correct the colours. This will give you more control when you take the shot to mono later. To improve the sky detail, reduce **Exposure** to **-0.50** and **Highlights** to **-100**. You can also recover some detail from the darker areas by setting **Shadows** to **+30**. For an extra dash of contrast increase **Clarity** to **+25**.





4 Go mono

It's now time to take away the colour. There are a few ways you can do this in Lightroom, but to keep full control over the tones, click **B&W** at the top of the **HSL/Color/B&W** panel. Double-click the words **Black & White Mix** to reset all the sliders to zero and you're ready to go. The way to use the controls in this panel is to drag any of the colour sliders from one end all the way to the other and see what changes. If the relevant colour is present in the image it will get lighter or darker. For the example pic, set **Oranges** and **Blues** to **-80**, and **Yellows** and **Greens** to **+80**.



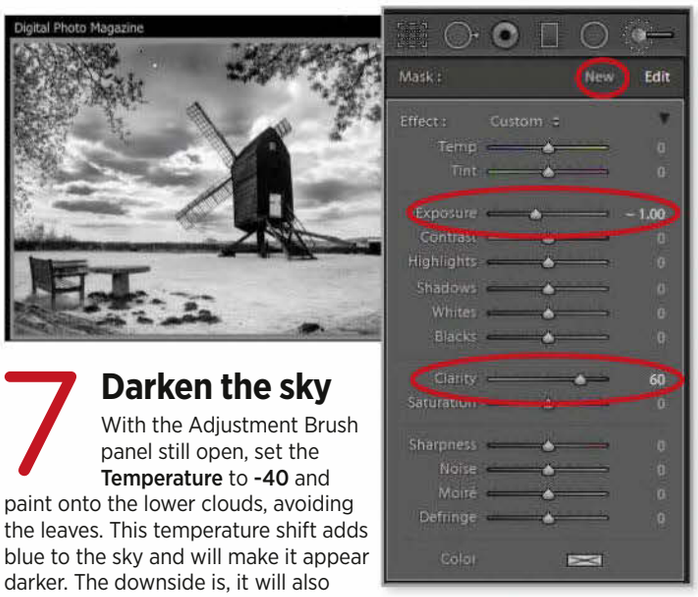
5 Brighten the foreground with a Grad filter

So far all the changes you've made have been global, as in everything in the image has been affected. However you can also make local changes using the tools found just under the Histogram. For example, the foreground could do with being a bit brighter and you can achieve that easily with the **Graduated Filter tool** (**M**). With this selected, double-click on the word **Effect** to reset the sliders, then set **Exposure** to **+1.50**. Starting just above the base of the image click and drag the Graduated Filter so it just passes the base of windmill. Click on the **Done** button to apply the effect.



6 Set up the Adjustment Brush

There's a bit more drama to be had from the sky, but if you use the Graduated Filter to darken the sky, you'll also darken the glowing leaves. To isolate the effect to the areas you want, select the **Adjustment Brush** (**K**). This lets you paint on your adjustments. In the Adjustment Brush control panel, double-click the word **Effect** to reset all the sliders, then go down to the bottom and make sure that the **Auto Mask** box is NOT ticked. Now set the **Feather**, **Flow** and **Density** to their maximum values of **100**. The brush size can be adjusted with the **Size** slider, or by using the square brackets keys on the keyboard.



7 Darken the sky

With the Adjustment Brush panel still open, set the **Temperature** to **-40** and paint onto the lower clouds, avoiding the leaves. This temperature shift adds blue to the sky and will make it appear darker. The downside is, it will also create a light 'halo' around the green leaves. To address this, click **New** to create a second adjustment brush, then double-click the word **Effect** to reset the sliders. Set **Exposure** to **-1.00** and **Clarity** to **+60**. Paint into the area closer to the leaves and the clouds will get darker. You can create as many Adjustment Brushes as you like by clicking **New** and painting on your adjustments. On the example pic, the lower-right corner was darkened in this way.

With the editing complete, go back to the **Library** module then click the **Export** button. Choose where you want to save the image with **Export Location** and what it's called with the **File Naming** options. Decide on the file type under **File Settings** then click on **Export**.

Bonus video Do it in Photoshop

Although this technique uses Lightroom, you'll find the same advanced RAW processing tools and controls in Adobe Camera Raw in the full version of Photoshop. The interface is different, but to see how the same effects are achieved using this software, take a look at our extra video, which is completely free to watch on our website.

All you have to do is sign up to our *Technique of the Month Extra* mailing list. You can do this online at *www.photoanswers.co.uk/extra*. Register now, and you'll get a fantastic free video to boost your skills every month, so you'll never be short of new skills to learn and fresh digital techniques to try.



See how to create the same effect using Camera Raw in Photoshop by watching our bonus video at *www.photoanswers.co.uk/extra*

USE YOUR FREE MONO LIGHTROOM PRESETS



Import this month's free presets, and give your RAW files a new black & white look in one click!

TECHNIQUE & PICS BY ANDY HEATHER

At a glance

YOU'LL LEARN How to import Lightroom Presets, apply them to your shots and edit them
YOU'LL NEED Lightroom 5 or above
TIME REQUIRED 20 minutes
DIFFICULTY LEVEL Medium

On the disc

VIDEO LESSONS Watch on your computer screen as Andy explains how to get fantastic effects.
START IMAGES The free Lightroom preset pack can be found inside *Start Images* folder. Look for the folder called *Lightroom Presets*.



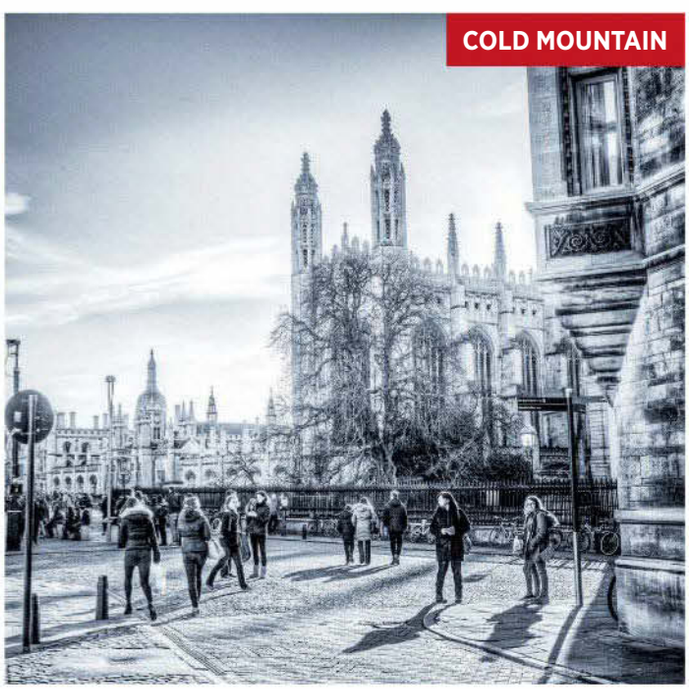
LIGHTROOM PRESETS ALLOW you to give a new look to your RAW files in an instant. Whether you're new to the software or a pro-level user, they're incredibly useful as they allow you to preview your picture in a variety of different styles and moods, and then easily export the version you like best.

Presets essentially allow you save an edit made to one shot and apply it to a different one. Once imported into Lightroom, each preset can be previewed in a thumbnail by simply hovering your mouse cursor over the name in the Presets panel. If you want to see the effect full-screen, just click once and your picture will be transformed using the parameters and adjustments contained in the Preset. Your original RAW file won't be altered in any way – what you see is just a preview of how your image will look if you choose to export it.

This is a great time-saver, as the lion's share of the work is done for you. However, for those who want more control, Presets can be customised. If your shot is a little low in contrast, or a touch underexposed, we'll show you how to fix that.

One of the best features in the latest versions of Lightroom is the ability to make localised adjustments. We'll also walk you through how to ensure a Preset only affects part of the frame, so it can be made to work in harmony with any image.

Our *Digital Photo Black & White Lightroom Presets* pack contains no less than 50 fantastic Presets, and it's free with this month's issue. Just follow the step-by-step to install them, and you'll have a great selection of mono styles at your fingertips in an instant.

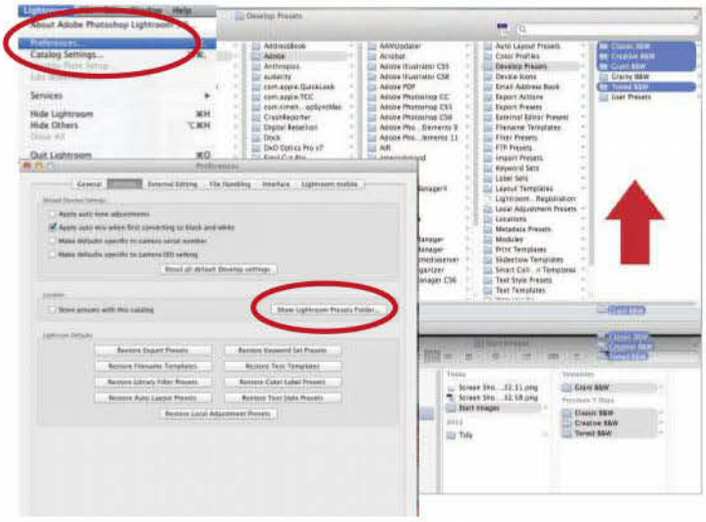




The RAW file in its original colour form was taken in Cambridge with the sun low in the sky.



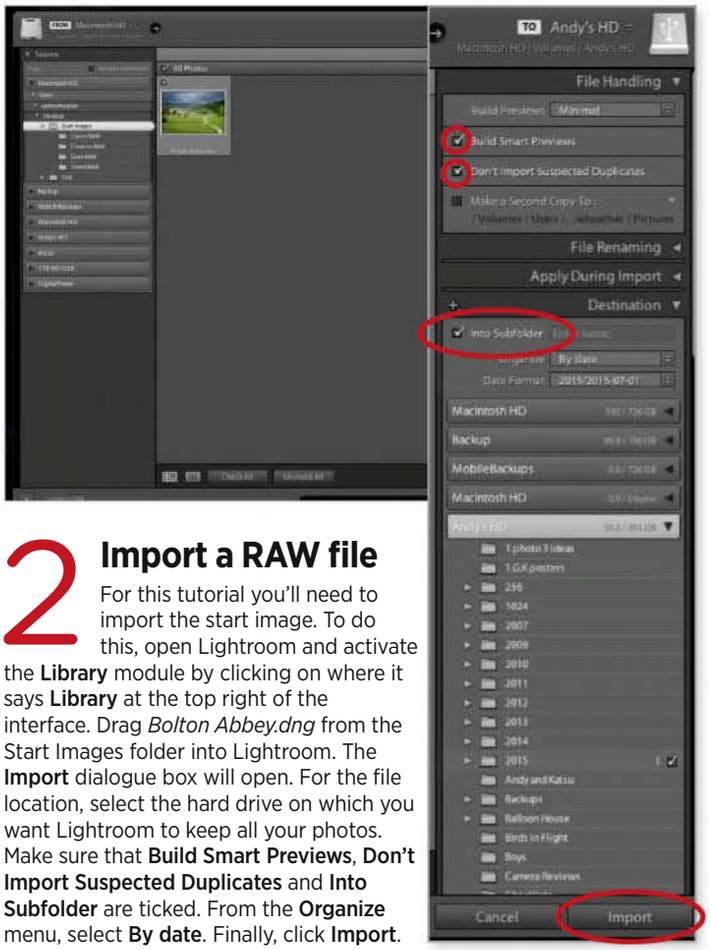




1 Drag your presets into the correct folder

First you'll need to import your new Presets. To do this, navigate through your computer's file system to the Lightroom Presets folder. The easiest way to do this is to open Lightroom and go to **Edit→Preferences.** (On a Mac, that's **Lightroom→Preferences**). In the Preferences dialogue box, click on the **Presets** tab at the top, then under **Location**, click on **Show Lightroom Presets Folder**.

Once you can see this folder, open a new Windows Explorer/Finder window (**Ctrl+N**) and navigate to the Start Images folder on the CD or download. Drag and drop the four Presets folders from the Start Images folder into the **Develop Presets** folder. Once they've copied across, close down Lightroom and then open it up again. This will force the software to re-scan the folder and show the new Presets. They'll be organised by category and ready to use.



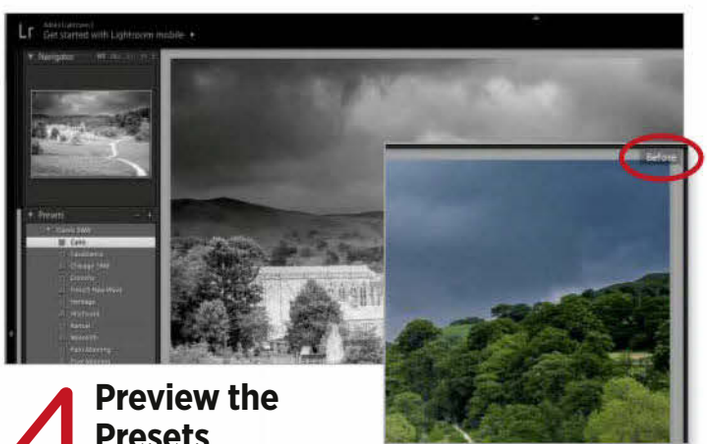
2 Import a RAW file

For this tutorial you'll need to import the start image. To do this, open Lightroom and activate the **Library** module by clicking on where it says **Library** at the top right of the interface. Drag *Bolton Abbey.dng* from the Start Images folder into Lightroom. The **Import** dialogue box will open. For the file location, select the hard drive on which you want Lightroom to keep all your photos. Make sure that **Build Smart Previews**, **Don't Import Suspected Duplicates** and **Into Subfolder** are ticked. From the **Organize** menu, select **By date**. Finally, click **Import**.



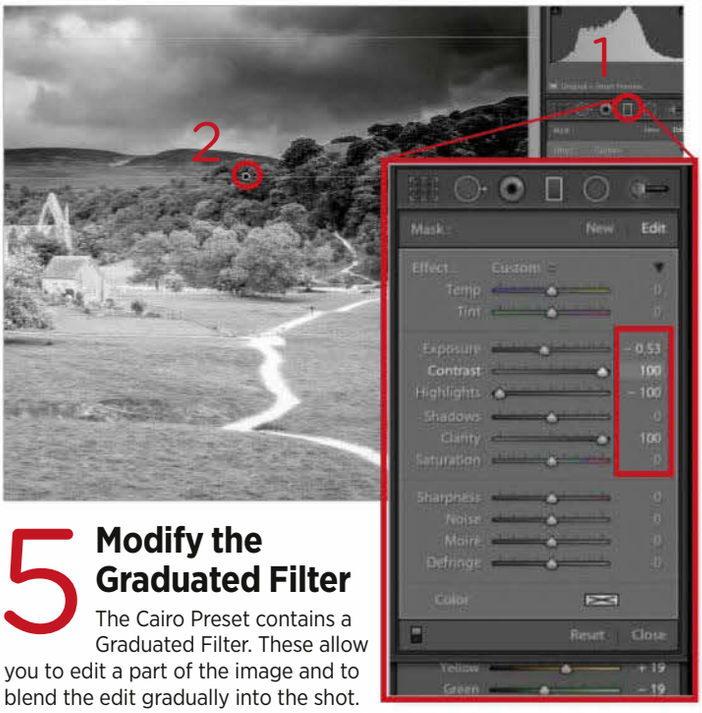
3 Switch to the Develop Module

The image will appear in the **Library** module, but to use your new Presets you'll need to go to the **Develop** module. To do this, click on where it says **Develop** in the top-right corner (this is called the Module Picker). In the **Develop** module your image will now fill the Image display area. You'll need to be able to see panels on the left and right, as in the screenshot above. You can toggle their visibility on and off by pressing the **Tab** key. On the left, click on the triangle next to **Presets**. You'll see a drop-down menu containing your new Presets organised into categories corresponding to the folders you dropped into the Develop Presets folder in the first step.



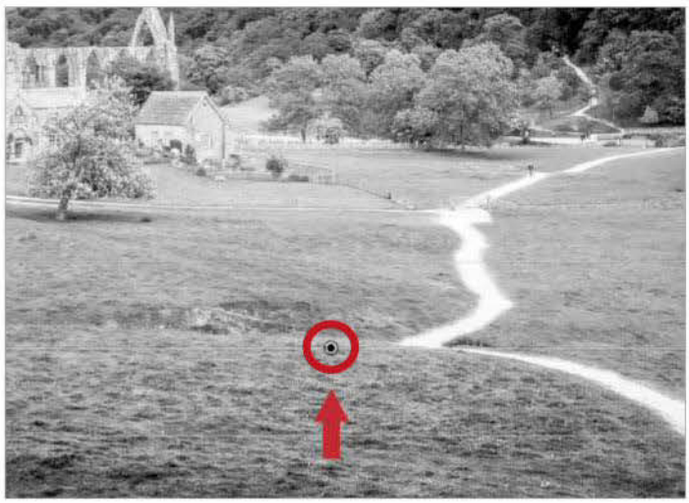
4 Preview the Presets

Right-click on the image and select **Create Virtual Copy**. This will create and select a duplicate preview of your image for editing purposes without creating extra copies of the original file. You only create multiple copies of the image file when you export. Until that point, you're just working on a preview, so the original file always remains untouched. It's good practice to work on Virtual Copies as they hardly take up any hard disc space, but they do leave a preview copy of the original next to your edit, so you can easily create multiple versions of your shot. In the **Presets** panel, click on the little triangle next to **Classic B&W** to see the folder's contents. Click on each of the Presets in turn to see how they alter your image. To compare the edited version with the original, toggle the edits on and off using the \ key. When you're viewing the unedited version, you'll see the word *Before* appear in the top-right corner of the image. When you've seen what the Presets can do, click on **Cairo**. This is the Preset you're going to use as the basis for your edit.



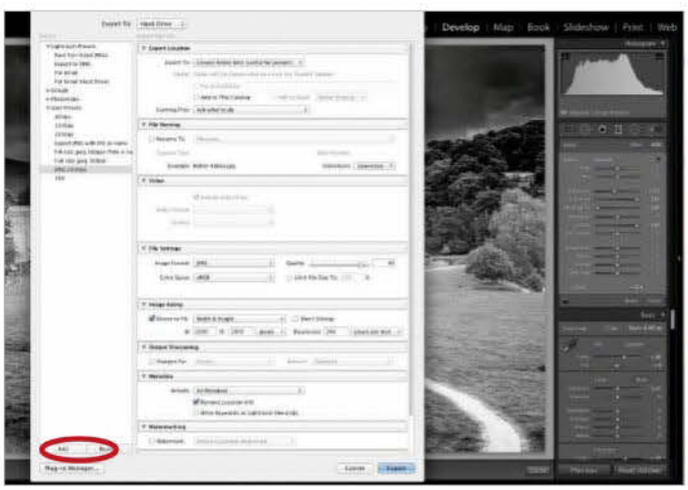
5 Modify the Graduated Filter

The Cairo Preset contains a Graduated Filter. These allow you to edit a part of the image and to blend the edit gradually into the shot. To see it's position and settings, first click on the **Graduated Filter** icon just under the Histogram (you can also do this by hitting **M** on your keyboard) and then click on the small grey circle that appears on the image. This is called a Pin and can be used to select, move or edit a Graduated Filter. It will turn partially black when selected, as in the image above. With the Pin selected, a panel of sliders on the right will be highlighted in light grey. These are the settings for the selected Graduated Filter. Make the sky moodier by moving the **Contrast** and **Clarity** sliders to **100**.



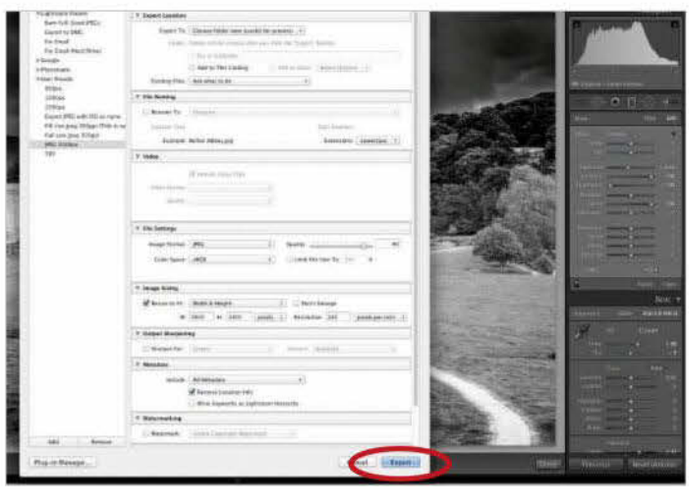
6 Create a second Graduated Filter

When you hover your mouse over the Pin, the cursor will transform into a hand. This means you can move the filter. When you move it away from the Pin, it looks like a cross. This means you can draw another Graduated Filter. For some images, this Preset would be ideal as it is, but when applied to this particular image you'll notice the foreground is so bright that it draws attention away from the main focal point of the shot, which is the abbey itself. To remedy this, create a second Graduated Filter with the same settings. With the **Graduate Filter** tool still active (**M**) and with the existing Pin selected, move your cursor to the bottom of the frame. Click and drag upwards to created a filter with roughly the same size and spread as the one in the image above. Hold down the **Shift** key to keep the new filter horizontal as you drag. Release the mouse button when you're done. If you want to reposition your filter, simply drag the pin around.



7 Create a JPEG export Preset

As you know, the original RAW file on your hard-drive is unchanged, so if you want to share or duplicate your new image, you'll need to export it. To do that, go to **File→Export...** From the Lightroom Presets, select **Export to DNG**. Under **Export Location**, open the **Export To** drop-down menu and select **Choose folder later (Useful for presets)**. Under **File Settings** change the **Image Format** to **JPEG**, leave the **Color Space** on **sRGB** and set the **Quality** to **90**. Next go to **Image Sizing**, tick **Resize to fit** and type **2000px**. Set the **Resolution** to **240**. This will ensure your image looks great on high pixel-density tablet screens, but is compressed to a small enough file size that you can send it over email. Click on the **Add** button at the bottom left and name your *Preset JPEG 2000px*. Your new Preset will appear in the **User Presets** folder.



8 Export your image as a JPEG

Now you've create a Preset it'll be quick and easy to export JPEGs in the future. With the new JPEG 2000px Preset still selected, click on the **Export** button, which is located at the bottom right of the dialogue box. Lightroom will ask you where you want to save your new file to. Choose a location that'll be easy to find, such as your Pictures folder or Desktop, and hit **Return**. A progress bar will appear in the top-left corner to let you know when Lightroom has finished exporting the JPEG. On your hard drive you'll now have the original RAW file in the location to which it was first imported and a second JPEG version in the location you just exported it to. To share your image online, all you've got to do is locate the JPEG you just exported and drag it into a blank email or upload it to your preferred photo sharing website.

YOUR PICTURES

Get some friendly, constructive advice from our experts! We pay for every pic published, so send your best shots to **dpimages@bauermedia.co.uk**

CLOCKSBRIGGS
by Peter Keyser

Camera Canon 5D MkII & 24-105mm lens **Exposure** 1/20sec @ f/9, ISO 320 **Software** Camera Raw & Photoshop



I know this old bridge near Forfar well and I'm often near it in the mornings. This particular morning I was there at 5am and the sun was just coming up. It was cold and the mist was rising off the river and grass. The shot was taken into the sun and I shot in RAW to allow more editing potential for the highlights in the sun. I converted the RAW files twice in Camera Raw to produce two JPEGs – one bringing up the background, the other bringing up the bridge – and then merged them in Photoshop.

DAN SAYS "This image clearly demonstrates that Peter can not only spot a photo opportunity, but also that he has the experience to know when to be on location for the best light. At midday, with the sun high in the sky, this scene would have been hampered by high contrast and harsh shadows, but by making the effort to be there early, Peter's image has benefited from the soft, directional light present at sunrise.

"While Peter has gone to some lengths to perfect his image in post processing, editing the RAW file twice to preserve the shadows and highlights, I feel he has been a little too conservative with the colour balance. The warm colours experienced in the early morning are absent here in the shade, and the rather cool, bluish tones make the scene less inviting than it might be. Increasing the White Balance slider to a higher temperature setting in Camera Raw software will give a warmer feel. An alternative solution is to introduce a Photo Filter to the scene, which can be used to warm up the frame. Found in

Your experts





***Digital Photo*'s technical editor, Dan, and assistant editor, Matty, are on hand to help with insightful shooting and editing tips. To have your work shown and assessed in *Your Pictures*, email a selection of no more than five images to the address on the left, and put *Your Pictures* in the subject box.**

Peter can not only spot a scene, but knows the best time to capture it, too





AFTER

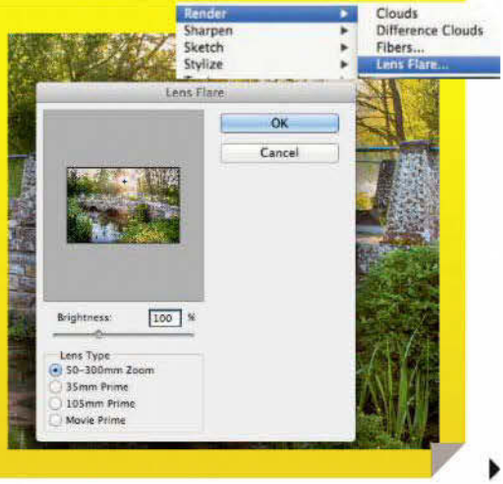
By adjusting the colour balance and introducing lens flare, the tranquil atmosphere in the image has been amplified.

the **Image→Adjustments** menu (or **Filter →Adjustments** in Elements), the Photo Filter lets you select a colour cast for the scene and then increase its **Density** to boost the strength of the effect.

"With a warm-up Photo Filter introduced, the scene feels more welcoming, but there's an extra touch that woud help make it even more atmospheric. The scene is backlit through the trees, but even with Peter's split-RAW conversion, the highlights in the sky are still blown out by the bright sun. To exaggerate the mood this creates, a Lens Flare effect could be applied to bring more interest to the top half of the frame (see panel). With these adjustments made, Peter's shot has a 'heightened reality' feel, and gives a sense of the morning sun bringing life to a tranquil landscape. The digital flare may not be to everyone's taste, but I think it lifts the pic a treat!"

Expert advice Add a fine-art touch with Lens Flare

Introducing Lens Flare to your image can not only add mood to a shot, it can also replace the sun if your sky is overexposed and devoid of detail. Adding the effect couldn't be easier – simply select Filter→Render→Lens Flare and a dialogue box will appear. The box will give a preview of your image and you can use the mouse to precisely place the Lens Flare in the right area of your shot. The Lens Type can be selected to give different effects and the Brightness can also be adjusted to increase or decrease the strength of the effect. If you don't like the look you've created or its placement in the frame, just hit Ctrl+Z to undo the effect, and try again.



AFTER

By selecting the subject and placing them in a new Layer, the original background can be thrown out of focus to create a shallow depth-of-field effect.

RWANDA
by Isla Mitchell

Camera Canon 550D & 18-55mm lens **Exposure** 1/20sec @ f/22, ISO 200 **Software** Photoshop



This image was taken in Rwanda on a school trip, visiting people sponsored by our teacher. While I was there, this little boy approached me and I saw much sadness in his eyes. I immediately grabbed my camera, which I had ready around my neck, and took a portrait to capture the emotion of the moment.

BEFORE



MATTY SAYS "Isla is a young photographer who clearly has a bright future behind the camera. This image is not just a snapshot taken while out with friends. It has a serious context, and shows Isla's ability to seize the moment, even when dealing with more challenging subjects and ideas. The benefits of being able to spot a photo opportunity early are evident in this image by the expression in the little boy's eyes. Isla has managed to frame up and fire off an exposure quickly – if she had taken longer, it's very likely the boy's expression would have changed to a nervous smile, losing the impact of those sad eyes.

"There's an arty feel to this picture, too. Isla has shot into the light, capturing some lens flare over the subject's left-eye. While some may feel this is distracting, I think it adds more context and mood to the location. There is a little room for improvement, though. As Isla had to work fast, she didn't have time to check her aperture, which was set to f/22. Such a small aperture isn't ideal for portraits as it creates a large depth-of-field. This has resulted in the background building being sharp and quite a distraction. A better approach would be to use a larger aperture of f/4 or f/5.6. With the focus point on the boy, the background would then be softened and the viewer's eye would be held firmly on the intended subject.

"However, Photoshop can help recreate this effect. By selecting the subject using the **Quick Selection** tool and pasting him onto a new Layer with **Ctrl+J**, you can then return to the original **Background** Layer and add some **Gaussian Blur** to emulate a shallower depth-of-field. Doing this will create a blurred 'halo' around the boy though, so to get rid of this, you'll need to return to the cutout Layer and enlarge it. This is quick to do by entering the **Free Transform** mode with **Ctrl+T**. Now pull the corner handles to enlarge the Layer and cover the blurred edge. This turns a good shot into a great one."

RALLY
by Clive Rimmer

Camera Canon EOS 70D & EF 70-300mm f/4-5.6 IS USM lens
Exposure 1/30sec @ f/27, ISO 100 **Software** Photoshop CC



The Roger Albert Clark rally takes place close to where I live and I was determined to get a panning shot there. Fierce winds whipped up dirt frequently, but I persevered and managed to get this image – my best pan of the day. I tweaked the contrast, clarity and vibrance in Adobe Camera Raw.

DAN SAYS "Panning is a tricky camera technique to get perfect; if your shutter speed is too long, your subject will be blurred, and if it's too fast, you won't capture any background motion. Focusing is also a challenge as your subject is always on the move. There's a lot to get right, but Clive's got it down to a fine art with this shot, expertly opting for a shutter speed of 1/30sec. This has given the perfect amount of background blur while maintaining a pin-sharp subject.

"When dust, dirt and other grime finds its way onto the surface of the sensor, it stops the light from reaching your imaging chip and causes distracting dark circular spots. There's quite a few in this pic, possibly from a lens change on the dusty trackside. A proper sensor clean will be required to stop the spots appearing in future photos. But for images already captured you can use Photoshop to quickly remove them. Zoom in close with **Ctrl+Plus** and then hold the **Spacebar** and drag the top-left corner into view. Grab the **Spot Healing Brush tool** from the Toolbox and resize the brush with the [and] keys so the cursor is slightly larger than the blemish you want to remove. Click over the spot to make it disappear, then scan around the whole photo and repeat until the entire shot is free from blemishes.

"Clive's camera has metered well for the subject but the background is rather dark. In Photoshop you can balance the exposure by clicking on the **Adjustment Layer** icon in the Layers palette and choosing **Levels** from the list. Drag the middle **Midtones** slider to the left to brighten the whole shot and click **OK**. The car will now be too bright, but you can fix this using the Layer Mask alongside the Adjustment Layer. Select the **Brush tool**, and with a soft-edged, black brush, paint over the car to remove the brightening effect and restore its original exposure.

"The colour of the car is slightly lost in the grassy background. If you don't mind bending reality a little, a Photoshop paint-job is well worth considering as it'll help the car 'pop' from the frame (see panel).

"These tweaks will take a few minutes to execute, but together they make a huge difference and place this panning shot of car 111 in pole position!"

BEFORE



Expert advice Give cars a paint-job in Photoshop

Zoom in with Ctrl+Plus so you can clearly see the outline of your subject then use the Polygonal Lasso tool from the Toolbox to draw all the way around it. When you see the marching ants, go to the Layers palette (Window→Layers) and click on the Adjustment Layer icon, choosing Hue/Saturation from the list. Drag the Hue slider to a colour you like. To take any areas back to the original colour, select the Brush tool and paint black onto the Layer Mask alongside the Hue/Saturation Adjustment Layer.



AFTER

Clive's superb panning shot gets an extra boost from a few tweaks in Photoshop, and a new paint-job really helps it to stand out.



AFTER

Creating a natural HDR from a single RAW avoids any alignment problems and brings out detail right through the tonal range.

ROCHESTER CATHEDRAL
by Andrea Phillp

Camera Nikon D7100 & 18-270mm f/3.5-6.3 lens at 18mm **Exposure** 1/160sec @ f/14, ISO 100 **Software** Photomatix Pro 5



I was in Rochester trying to get a good angle on the Cathedral, when I saw a gap in the castle wall and used it to frame up. Due to the bright sky and deep shadows in the wall I thought I'd try my hand at an HDR image. Back at my computer I blended five shots together in Photomatix HDR software and corrected the converging verticals in Elements.



DAN SAYS "Using a near-symmetrical hole in the castle wall to frame the Cathedral is an inspired idea and gives the shot a really powerful composition. The warm, textured walls contrast nicely with the bold blue in the sky and directs the viewer's attention firmly to the main subject.

"Andrea used the widest focal length of her 18-270mm lens to fit the whole scene in. One downside of a wide focal length is that it will make vertical lines converge towards the top if the lens is tilted up. However, Andrea has expertly corrected this in Elements using the Transform command, and the towers look perfectly straight – top work!

"The five-shot bracket she used includes the original shot plus -0.3, -0.7, +0.3 and +0.7 exposures. Andrea shot in RAW format, and the original file alone is packed with enough data to cover a broad dynamic range of at least -2 to +2 stops. HDRs tend to work best using bracketed shots at least 1 stop apart, so it'd be worth setting your camera's auto bracketing function a bit further apart in future. In the shot supplied, the edge of the castle wall is a quite soft and its ghosted double-edge makes it look a little unnatural – perhaps due to the auto-alignment box not being ticked in the HDR software?

"Because the difference in Andrea's original exposures is fairly subtle, I think the image could be improved by teasing an HDR look out of a single RAW file. In Camera Raw, pull the **Highlights** slider down to **-100** and push the **Shadows** up to **+100** to expand the dynamic range. Now hold down the **Alt** key and drag the **Whites** slider to the right. When you see the image start to clip – stop, then drag the **Blacks** slider to the left – again while holding the **Alt** key – and when you see the blacks start to clip, stop there. You can then adjust the other sliders to suit and hit **Open Image** when you're done.

"With the ghosted wall fixed and the dynamic range expanded, the image is a real winner, so well done!"

on-linepaper.co.uk

The online paper specialists

Hahnemühle FINEART	The whole range in stock for next day delivery
somerset enhanced / St Cuthberts Mill	Bockingford, Somerset Enhanced, new Photo Satin
Canson Infinity	Platine Fibre Rag, HiGloss and the new HD Canvas
Museo	Silver Rag, Portfolio and the super Dmax, Museo Max
Permajet	Gloss, Pearl, Fine Art papers and quick delivery
Fotospeed	Platinum Baryta and the new Natural Textured
Ilford Galerie	The whole range at fantastic web prices

We stock: **Canson, Hahnemühle, Permajet, Epson, Hawk Mountain, Ilford, Innova, Fotospeed, Somerset, FujiFilm, Kodak, Museo & Imajet.**

FREE UK DELIVERY ON ALL ORDERS TILL SEP 30 CHECKOUT CODE DPSE

50 x A5 Imajet Pre-Scored Fine Satin Matt Cards c/w Envelopes...£12.98

Call 01892 771245 or email sales@onlinepaper.co.uk

Like us on Facebook for more great offers

AND THE WINNER WAS...

CANSON BARYTA

Group Test of 8 Baryta papers. Advanced Photographer Mag

Best in Test – Advanced Photographer – Nov 2014



TO CELEBRATE 150 YEARS OF CANSON PAPERS

25%* OFF

AND FREE UK P&P

Use code DPSE

valid till 30/09/15

*Subject to promo stocks available

Photo Lustre 'Best Inkjet Paper'

TIPA AWARDS 2015

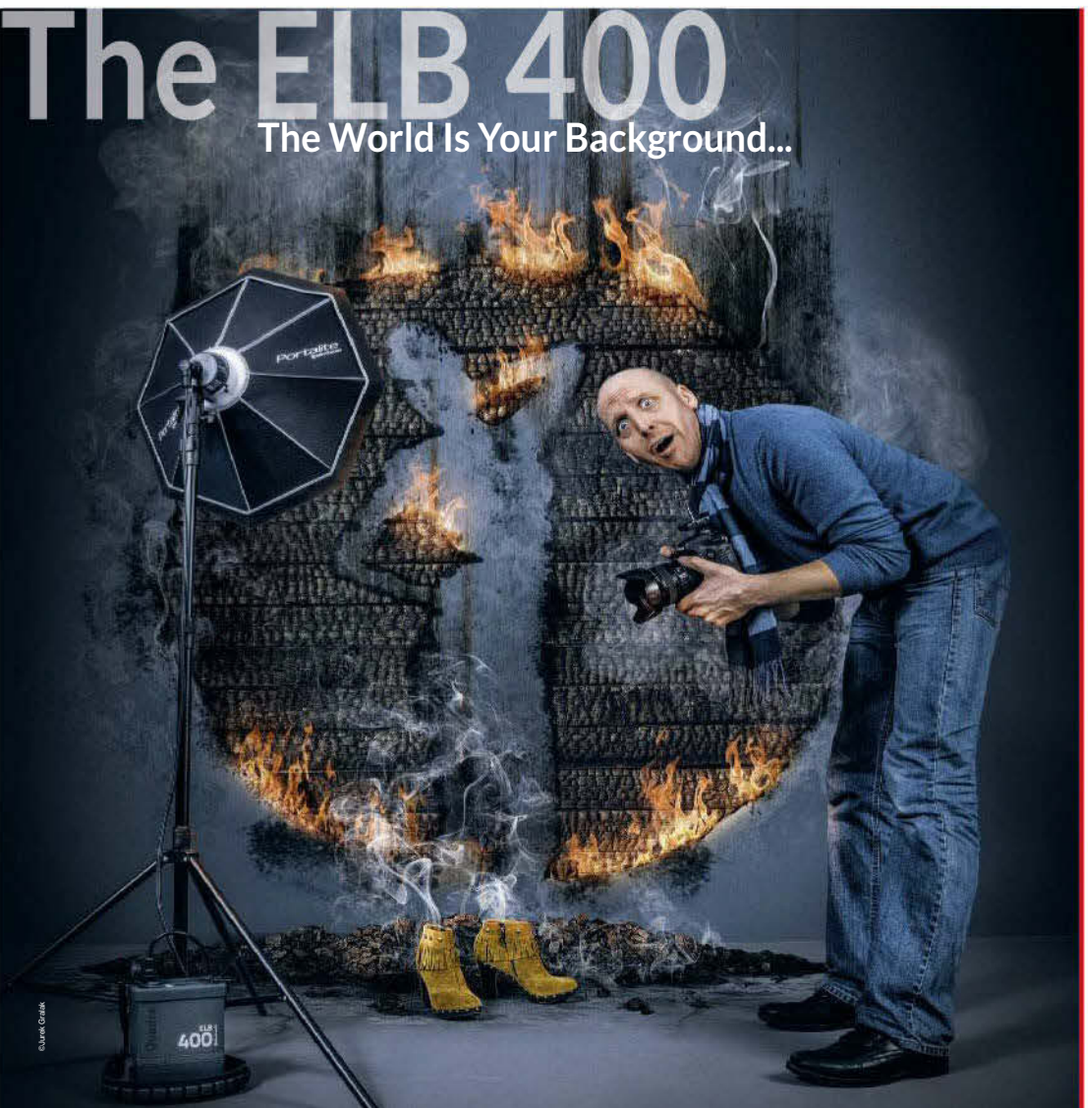
on-linepaper.co.uk

The online paper specialists

T: 01892 771245 E: sales@onlinepaper.co.uk

The ELB 400

The World Is Your Background...



Customise Your Style With 25% Off The Essential ELB Accessories

- One head kits from 3Kg and £1269
- Skyport radio control included
- High power with short flash durations
- 350 full power flashes per charge
- OLED display for easy use
- Weather rugged design
- Compatible with all EL accessories
- The EL Creative Lighting Suite is unique

It's time to take control this Summer... and claim 25% off all the following compact accessories*



elinchrom

For a full list of where to buy visit -

www.pscdistribution.co.uk

*Up to one of each per kit. Offer available from 1st July 30th September 2015. E&OE

PHOTO ANSWERS

Your problems solved by our expert team

If you'd like to benefit from our expert advice email your query to **dp@bauermedia.co.uk** and put *PhotoAnswers* in the subject box

Your photo experts



JON ADAMS For shooting and Photoshop queries, Jon is on hand to help solve any problems you have.



DAN MOLD With a background in photographic retail, Tech Ed Dan can advise on all aspects of camera kit.



MATTY GRAHAM Assistant Editor Matty is never seen without his DSLR, and is brimming with shooting tips.



ANDY HEATHER Andy worked as a commercial photographer in Japan, and is overflowing with advice.



Spend a few minutes cleaning up a portrait in Photoshop and you'll be rewarded with cleaner, brighter and sharper people pics.

PHOTOSHOP

How should I edit my portraits?

Q **I recently received a 50mm f/1.8 lens for my birthday. I really like shooting portraits with it, and regularly use it with my Canon EOS 1200D DSLR. I've taken quite a few shots of friends and family, and find its wide f/1.8 aperture is superb for isolating my subjects and blurring the background.**

But in all honesty, I'm never really too sure about what to do to my images when it comes to the editing stage, if I should do anything at all.

I have Elements 13. Are there some key changes I should make to every portrait?
Susie Temple

DAN SAYS Portraiture is a fantastic photographic discipline that gives huge scope for creativity. While some photographers like to leave their shots untouched, most would agree that a few tweaks are needed – especially if the idea is to make your subjects look their best. This process starts before you get to your computer, so immediately after you've taken the shot, review the pic on the camera's screen and zoom in to make sure the features – in particular, the eyes – are pin sharp. The shallow zone of sharpness created by large apertures like f/1.8 make it easy for your focusing to be off-target, and if this happens, no amount of editing will fix it.

With a great portrait captured, you can really take it to the next level with post-processing. But however far you want to take this, there are a few fundamental tweaks you'll want to make to tidy up the image first.

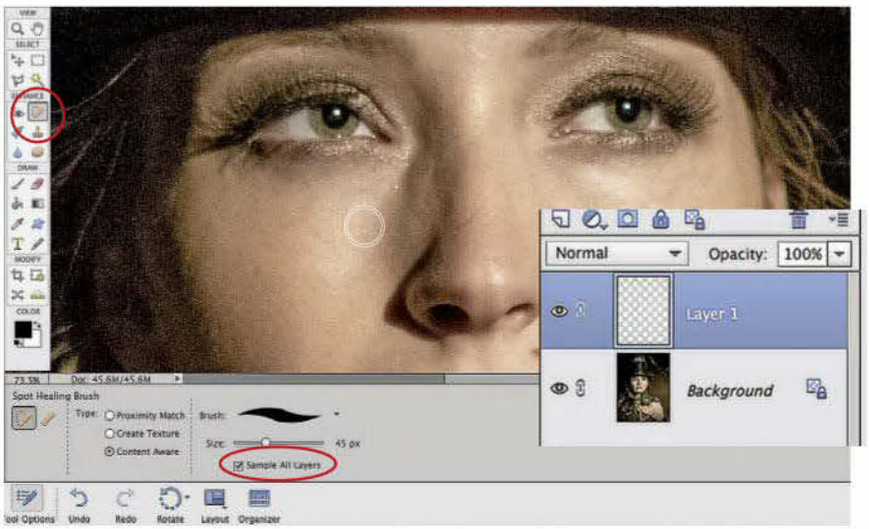
Elements has all the tools you need to clean up distractions, smooth skin and selectively brighten different areas of the pic. The eyes are the key to most portraits, and you can make them the heart of the shot by applying a little selective sharpening.

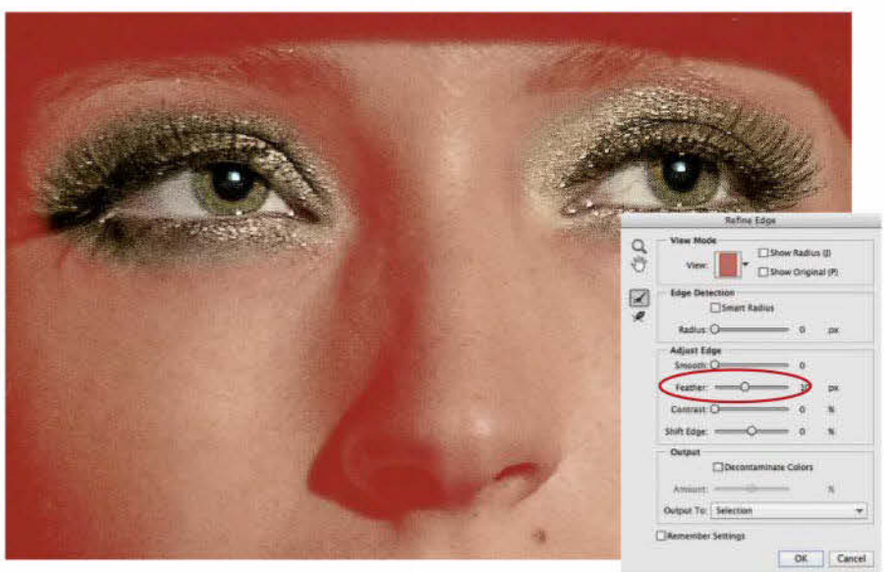
Once mastered, you'll be applying these changes to all your shots. They'll vary from picture to picture, but learning these core skills will stand you in good stead.

Making basic portrait edits in Photoshop & Elements

1 Tidy up with the Spot Healing Brush tool

Select the **Spot Healing Brush** in the Toolbox and in the Tool Options bar make sure **Sample All Layers** is ticked. Now set the size of your brush using the [and] keys – a size of **20px** usually works well. It's best to clean up on a separate Layer so you work non-destructively and leave the original shot unaffected. Click the **Create a New Layer** icon in the Layers palette, and then brush over any blemishes, fly-away hairs or other distractions. Photoshop won't always get the repair right first time, so you may have to brush over the offending area a few times to get a seamless result. If you make a mistake, hit **Ctrl+Z** to undo it or use the **Eraser tool** to simply rub out your changes (that's the advantage of having the repair work on a separate Layer). When you're done, go to **Layer→Flatten Image**.



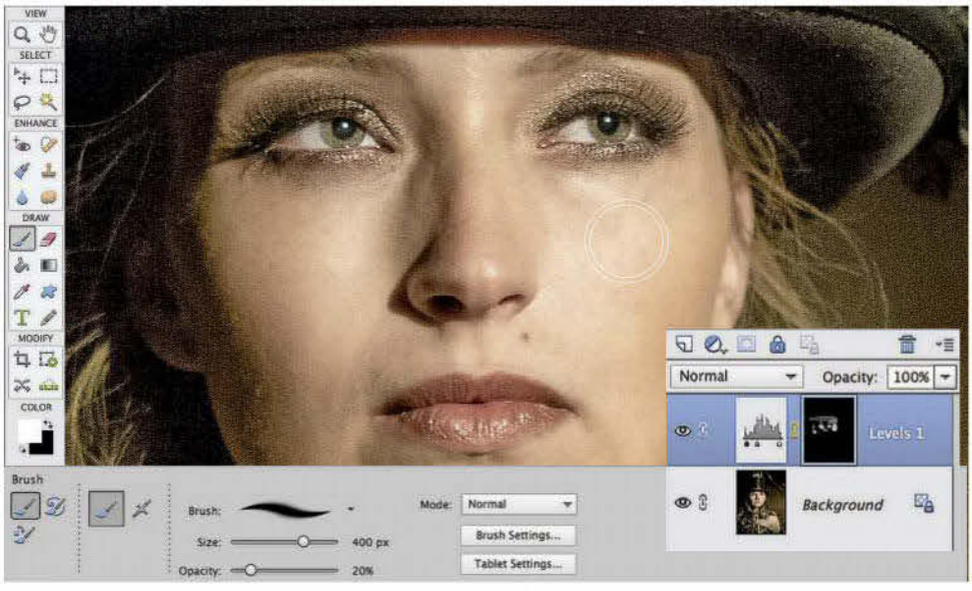


2 Sharpen the eyes

To sharpen the eyes, first hit **Ctrl+J** to duplicate your **Background** Layer and then go to **Filter→Other→High Pass**. To increase the sharpening effect, drag the **Radius** slider to a value of around **3px**, then hit **OK** to apply it. You'll be left with a rather unsightly grey image which needs to be combined with your **Background** Layer. To do this, click on the **Lasso tool** from the Toolbox and draw a rough Selection around one eye, then hold down the **Shift** key and draw a Selection around the other eye. Now click the **Refine edge** button and set a **Feather** of **10px** before clicking **OK**. In the Layers palette, click on the **Add Layer Mask** icon. Now click where it says **Normal** and change the Blending Mode to **Overlay** to see the sharpening effect. When you're finished go to **Layer→Flatten Image** once more.

3 Brighten key areas with Levels

In the Layers palette, click on the **Adjustment Layer** icon and choose **Levels** from the list that appears. Underneath the Histogram display there are three sliders. Drag the middle Midtones slider to the left a little to brighten the shot, then hit **OK** to apply it. Press **Ctrl+I** to invert the Layer Mask – this will hide the brightening effect. Select the **Brush tool** from the Toolbox and make sure you have a soft, white brush selected. Paint over the areas you'd like to brighten, such as the eyes or hair. When you're finished go to **Layer→Flatten image** to merge the Layers together, then save your enhanced pic under a new name via **File→Save As**.



/pcspecialist

@pcspecialist

pcspecialist

Award winning custom PC & Laptop manufacturer

Improve your shot & focus your ideas
with a PC Specialist system





Reflex 240

- Intel® Core™ i7 4790K
- ASUS® Z97-A
- 16GB HyperX FURY RAM
- 2GB NVIDIA GTX 960
- 120GB Kingston HyperX 3K SSD
- 1TB WD Caviar Black
- 3 Years Warranty

THIS SPEC FROM £899

Quality builds at a low price
Always

GET A FURTHER £15 OFF WITH THIS EXCLUSIVE VOUCHER CODE:

PHT15

ORDER ONLINE NOW

0333 011 7000
www.pcspecialist.co.uk

Featuring 4th Generation Intel® Core™ Processors
Intel and the Intel logo are trademarks of Intel Corporation in the U.S. and/or other countries.

intel inside CORE i7

DSLR SKILLS

How do I manually focus correctly?

Q Apart from the better image quality, one of the main reasons I bought my camera was to be more creative, including the ability to focus manually. My lens has a focusing ring and I can use it to change the focus point no problem, but I find I need to take a few shots and adjust the ring before I get the focus spot on. Do your experts know of an easier and more accurate way of focusing?
Liam Clark

MATTY SAYS The ability to focus manually is a great feature of creative cameras. Focus becomes more critical the wider the aperture, so you're more likely to spot a focusing error with a shallow depth-of-field portrait than a landscape taken with a much smaller aperture. But, whatever your subject and aperture, there are a few things you can do to nail your focusing before taking the shot.

When focusing manually it's best to use a tripod as this will prevent the point of focus slipping from any movement you make when hand-holding. You can then use autofocus to focus as close to the point you want to be sharp, then change the AF switch to MF and use one of the following techniques to get your shot pin-sharp.



It can be tricky to focus manually, so follow our tips below to see how you can do it easily.

Can I use my EF-S lenses on Canon APS-H bodies?

Q I've found a secondhand Canon EOS 1D MkIII at a bargain price online. I currently use a Canon 650D and several EF-S lenses. The 1D MkIII has an APS-H sensor, but will my lenses still work with it?
Jacob Myers

ANDY SAYS The APS-H format is smaller than full-frame but larger than APS-C. Unfortunately you can't use EF-S lenses on DSLRs that have this sensor as the imaging circle they create isn't large enough to fill the larger chip. Your only option would be to invest in some full-frame glass, so it could be a pricier investment than you originally thought!



THREE WAYS TO BETTER MANUAL FOCUSING



1 Use Live View mode

Engaging your camera's Live View is a great way to assist in manual focusing. The screen is clearer than looking through the viewfinder and you can zoom in on the area you're trying to focus on to see how sharp it is. All you have to do is turn your focusing ring until the image on the screen looks sharp. Then take a test shot and zoom in on it to check the focus is spot on.



2 Use the viewfinder

Many DSLRs tell you when you've achieved focus when composing through the viewfinder. Nikon users will see a small green circle appear in the bottom-left of the viewfinder when the subject is sharp – with the active AF point over it. On a Canon you'll hear a beep to tell you your subject is in focus when hovering the AF point over it and half-pressing the shutter.



3 Focus peaking

This is a great feature that shows you which areas are in focus. It does this via the Live View display by outlining sharp areas with a bold colour or a zebra stripe pattern. This means its really accurate and makes it fast to focus, too. It's mainly CSCs such as Panasonic's GH4 that offer this feature, but check your manual to see if your camera offers Focus Peaking.

PHOTOSHOP

How do I see my picture through all the palettes in Photoshop?

Q I use Photoshop CS6 and have found that my 20in monitor rapidly becomes hijacked with all the various palettes, panels and controls. This ends up with me having to put my image in quite a small window so I can still see the whole thing. Is there a way I can see my picture at a bigger scale, or do I simply have to invest in a bigger screen?
James Webb

MATTY SAYS A bigger screen with a higher resolution will give you more room, but isn't necessarily a solution. Tool palette overload is a common problem when you're using lots of different Layers and features to edit images. This screen clutter can often be distracting when you're working on an image, but a few choice keystroke shortcuts make it quick and easy to see the picture on its own without any palettes. Learning these will allow you to get an uncluttered overview of your shot in less than a second.

Firstly, **Ctrl+0** (zero) will take your picture to its maximum size on your screen. You can also hit **Ctrl+Plus** or **Ctrl+Minus** to fine-tune the zoom. Secondly, hit the **Tab** key (the one above **Caps Lock** on the left of the keyboard) and you'll instantly hide all of the tool palettes from view. Hitting **Tab** again will take you back to the display mode with all your palettes, so you can continue editing. If you want to leave the Toolbox on screen but hide all the other palettes and panels, use **Shift+Tab** instead.

You can also tidy up your panels by docking them. In CS6 and CC your panels can be docked at multiple points around the Photoshop interface. Just click and drag one of your panels until you see a blue line or rectangle appear, The line means the panel can be docked at this point – you just need to release the mouse button to make it happen. By default, Photoshop docks your panels on the far right, and they share the same area so they're much less invasive. You can put the panels back into default docks along the right of the interface by heading up to **Window→ Workspace→Reset Essentials.** Then to see the panel you'd like to use you can make it visible by clicking its tab at the top of the panel.



If panels are cluttering your workspace in Photoshop, don't worry, you can get a clear view with a few keyboard shortcuts.

KNOW-HOW

What's causing my blurry pictures?

Q I love to shoot landscapes and always try to take the right precautions to eliminate camera shake. I compose on a tripod, focus on my subject, switch to manual focus and then adjust the zoom to tweak the composition. I'm aware that image stabilisation can reduce sharpness on a tripod, but I don't have one! Do you know what the culprit is?
Alan Walker

ANDY SAYS The action of pushing your shutter button can be enough to blur your pics. This movement or 'jog' appears as camera shake, but is easy to avoid with your Self-timer or a remote shutter release.

However, if you've taken this extra step and you're still getting blurry pics, then it's not camera shake at all. The order you focus and zoom is critical to sharpness. Although they do very different jobs, they both move glass elements within the lens, so adjusting the zoom will push the elements out of focus. This is likely to be the reason your images are coming out soft.

Thankfully it's an easy fix. You just need to make sure you zoom first and focus second, so every time you zoom in or out, you'll need to refocus on the scene.



Make sure you focus after you've zoomed your lens, as your images will come out soft if you do it the other way around!

COMPUTING

Why can't I see DP CDs on my Mac?

Q **I'm using an Apple iMac with an OS X operating system and my *Digital Photo* CDs are no longer appearing on the desktop. This means I can't open them to watch the videos. I know the CDs are working as I can use them on my other computer, so how do I get them to work as normal on my iMac?**
Ross Benson

JON SAYS If a disc you know to be working doesn't appear on your desktop, then the most likely cause is you've disabled this function in Apple's Finder. If you click on a blank area of the desktop, you'll see the word Finder appear in the menu bar at the top of the screen. Go to **Finder→Preferences**, then click on the **General** tab at the top of the **Finder Preferences** menu. If the **CDs, DVDs, and iPods** box is empty, then that's the problem. Tick it, and the CD icon will appear as normal. All that's left is to hit the red cross icon to close the Finder Preferences.

If you've inserted the CD but can't see the icon on your Apple Mac, you can fix it in the Preferences.



KNOW-HOW

Does a Big Stopper allow me to shoot ten times slower?

Q **I've heard that Big Stopper filters are fantastic for long exposures because they extend the amount of time the shutter can be open. I know that they reduce the light by ten stops, does this mean I can shoot ten times slower?**
Martin Carr

ANDY SAYS A stop is a doubling or halving of light coming into the camera. When attaching a light control filter such as an Neutral Density (ND), the light is reduced exponentially by the number of stops. So if you had a 3-stop ND, you'd need to double your original shutter speed, double it again and then double it once more to achieve a correct exposure. This would take a 1sec exposure to 8secs. A 10-stop Density filter therefore lets you shoot for much longer than ten times. If this were the case a 1sec exposure would become 10secs, but it actually blocks out so much light you'll need to have the shutter open for 16mins to expose correctly.

To find out if a 10-stop filter is for you, turn to our big group test this month on page 116.



Shutter speed times when using 10-stop density filters

Normal Shutter speed

1/1000sec	1/500sec	1/250sec	1/125sec	1/60sec	1/30sec	1/15sec	1/8sec	1/4sec	1/2sec	1sec	2secs

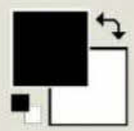
Shutter speed with Big Stopper

1sec	2secs	4secs	8secs	15secs	30secs	1min	2mins	4mins	8mins	16mins	32mins

Why have I got two colours active in Photoshop?

Q **I'm new to Photoshop and am trying to paint black onto one of my images. I've found this is possible with the Brush tool, but I'm confused as I seem to have both black and white colours set in the Toolbox. Can you help?**
Jed Hill

MATTY SAYS The Foreground and Background colours are set to black and white respectively. These two swatches serve different purposes. For example, Photoshop uses the Foreground colour with the **Brush** or **Paint Bucket** tool but the Background colour is used when creating gradients or erasing the Background Layer. To change the colour of either, click the swatch and choose a colour from the **Color Picker**. To reset them, hit the **D** key and to swap them over, hit **X**.



Why does my focusing ring go beyond infinity?

Q **My wide-angle lens has a focus distance indicator so I can see exactly where the focus lies. I'm confused though because I can turn the ring a little further than the Infinity marker. Surely infinity is infinity? How can it possibly focus any further away?**
Denise Moore

DAN SAYS Some lenses do this to cope with extreme weather. In very hot or cold climates your lens will stop at the infinity symbol, but, in 'normal' temperatures you'll be able to turn it a little past this mark. Either way, to focus at infinity you need to line up your focus marker with the far side of the infinity icon.



THE PERFECT Summer READ





Looking for your next great read this summer? Then look no further.

We publish some of the biggest magazine titles, bringing you a fantastic selection of sizzling summer reads. So, whether you want the latest celeb gossip or the best fishing spots this summer, whatever you do, make sure you do it with one of our magazines.

GET YOUR PERFECT SUMMER READ TODAY

visit: **greatmagazines.co.uk/summer**

or call: **01858 438884** and quote **summer**

GREAT MAGAZINES.CO.UK

Offers cannot be used in conjunction with any other offer. Closing date is 31st August 2015. Costs from landlines for 01 numbers per minute are (approx) 2p to 10p. Cost from mobiles per minute (appox) 10p to 40p. Costs vary depending on the location in the UK. You may get free calls as part of your call package – please check with your phone provider. Order lines open 8am – 9.30pm (Mon-Fri), 8am-4pm (Sat). For full terms and conditions visit http://www.greatmagazines.co.uk/offer-terms-and-conditions

DIGITAL PHOTO

CONTACT US

Address: Digital Photo, Bauer Media, Media House, Lynch Wood, Peterborough, PE2 6EA
Email: *dp@bauermedia.co.uk*

> If you are aged between 16 and 24 and are interested in work experience opportunities at Bauer Media, go to ***www.gothinkbig.co.uk***

EDITORIAL

Phone 01733 468546
Editor Jon Adams
Art Editors Andrew Beswick, Kar Lee
Production Editor Marie Marsh
Assistant Editor Matty Graham
Technical Editor Dan Mold
Technical Writer Andy Heather
Editorial Assistant Emily Thorpe
Contributors Gavin Hoey, Ben Davis, Dimitry Roulland

ADVERTISING

Phone 01733 395013
Email *simone.daws@bauermedia.co.uk*
Group Commercial Director Charlie Brookes
Group Sales Manager Iain Grundy
Key Accounts Simone Daws
Display/Classi Sales Exec Sue Hunter
Email *sue.hunter@bauermedia.co.uk*

MARKETING

Phone 01733 468329
Brand Manager Charlotte Walsh
Direct Marketing Manager Laura Holdup
Head of Newstrade Marketing Leon Benoiton
Newstrade Market Manager Samantha Tomblin

PRODUCTION

Phone 01733 468341
Print Production Manager Lucinda Westwood
Production Manager Colin Robinson
Advertising Production Mehnaz Murad
Printed by Wyndeham Heron
Distributed by Frontline

SUBSCRIPTIONS & BACK ISSUES

For the best subscription offers visit www.greatmagazines.co.uk
For subscriptions/back issue queries contact CDS Global on *bauer@subscription.co.uk*
Phone from the UK on 01858 43 8884
Phone from overseas on +44 (0)1858 438760

BAUER CONSUMER MEDIA

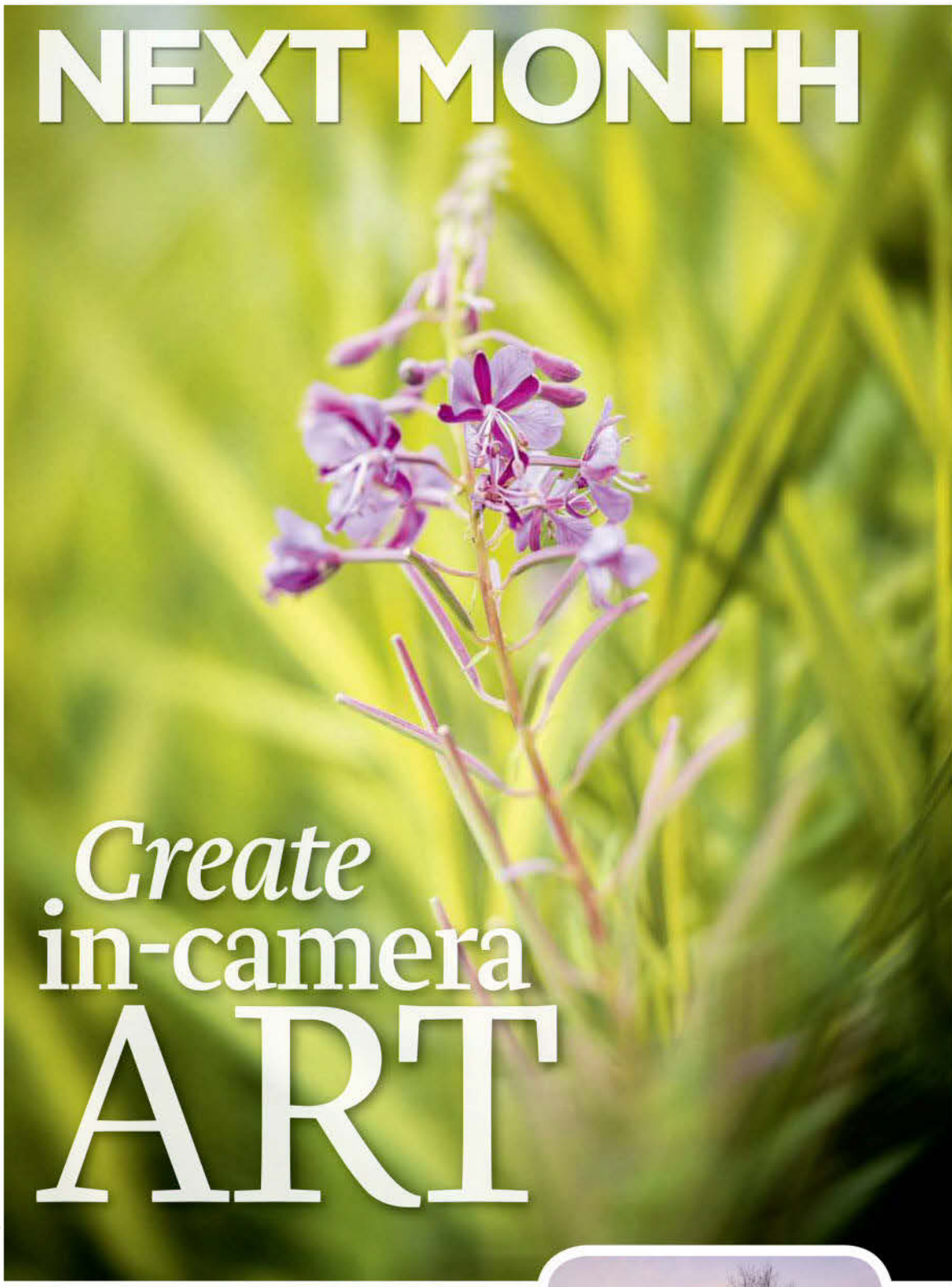
Managing Director Sam Fitz-Gibbon
Editorial Director June Smith-Sheppard
Head of Digital Charlie Calton-Watson
Direct Maketing Director Chris Gadsby
Finance Director Lisa Hayden
Group Finance Director Sarah Vickery
Group Managing Director Rob Munro-Hall
CEO Paul Keenan

Digital Photo magazine is published 13 times a year by Bauer Consumer Media Ltd, 1 Lincoln Court, Lincoln Road, Peterborough, PE1 2RF. Registered number 01176085.

No part of the magazine nor its CD-ROM may be reproduced in any form in whole or in part, without the prior permission of Bauer. All material published remains the copyright of Bauer and we reserve the right to copy or edit any material submitted to the magazine without further consent. The submission of material (manuscripts, images, etc) to Bauer Media whether unsolicited or requested is taken as permission to publish that material in the magazine, on the associated website, any apps or social media pages affiliated to the magazine, and any editions of the magazine published by our licensees elsewhere in the world. By submitting any material to us you are confirming that the material is your own original work or that you have permission from the copyright owner to use the material and to and authorise Bauer to use it as described in this paragraph.
You also promise that you have permission from anyone featured or referred to in the submitted material to it being used by Bauer. If Bauer receives a claim from a copyright owner or a person featured in any material you have sent us, we will inform that person that you have granted us permission to use the relevant material and you will be responsible for paying any amounts due to the copyright owner or featured person and/or for reimbursing Bauer for any losses suffered as a result.
Please note we accept no responsibility for unsolicited material which is lost or damaged in the post and we do not promise that we will be able to return any material to you. Finally, whilst we try to ensure accuracy of your material when we publish it, we cannot promise to do so. We do not accept any responsibility for any loss or damage, however caused, resulting from use of the material as described in this paragraph.

COMPLAINTS: Bauer Consumer Media Limited is a member of the Independent Press Standards Organisation (www.ipso.co.uk) and endeavours to respond to and resolve your concerns quickly. Our Editorial Complaints Policy (including full details of how to contact us about editorial complaints and IPSO's contact details) can be found at www.bauermediacomplaints.co.uk. Our email address for editorial complaints covered by the Editorial Complaints Policy is complaints@bauermedia.co.uk.

NEXT MONTH



JON ADAMS / BAUER

Create in-camera ART

From freelensing to creative white balance – learn exciting new shooting techniques and create gallery-ready images. It's all in the UK's best photo mag!



MATTY GRAHAM / BAUER

OCTOBER ISSUE ON SALE FROM SEPTEMBER 10

Light is everything™

bowens

Save £150 On a Gemini 500R Two Head Kit



Gemini 500R two head kit - WAS £959 - **NOW ONLY £809 inc. VAT**

Kit includes: 2 x Gemini 500R, 1 x Pulsar Tx, 1 x Pulsar receiver card, 1 x Lumiair 60x80cm Softbox, 1 x Wide-Angle Reflector, 1 x 90cm Silver/White Umbrella, 2 x Support Stands, 1 x Rolling Kit Case plus mains leads and sync cable. Part Code: bw4805

Twitter.com/**BowensFlash**
Facebook.com/**BowensFlash**
Instagram.com/**BowensFlash**

bowensdirect.com

Promo14 Gemini 500R bw4805 Offer available at participating dealers from 3rd August 2015 to 25th September 2015. Subject to stock availability.
Contact Bowens - Tel: +44(0)1206 832650 / Email: info@bowens.co.uk

DIGITAL PHOTO

Expert verdicts you can trust on the latest cameras & kit

GEAR FOCUS



Full test of 50Mp Canon EOS 5DS R DSLR *p124*



FOUR 10-STOP NEUTRAL DENSITY FILTERS TESTED

The best big stoppers revealed for ultra-long exposures *p116*



4K CAPTURE GETS AFFORDABLE

Latest Lumix G7 reviewed *p130*



NO TRIGGERS NEEDED WITH SPEEDLITE

Canon launch wireless flash *p115*



NIKON LAUNCH 3 NEW OPTICS

Revamped pro Nikkors *p114*



SUITE DEAL FOR PERFECT PHOTOS

On1 software rated *p128*



Why you can trust our reviews & verdicts

Technical editor Dan Mold oversees rigorous tests in the field and the studio, and after years advising on gear and technique in photographic retail has an unrivalled eye for what photographers want. All reviews are thorough, unbiased and objective.

TIPA TECHNICAL IMAGE PRESS ASSOCIATION

Quality assured tests & awards – since 1997

Our tests are recognised by TIPA (the Technical Image Press Association), a highly respected international body of 28 technical photo publications, so you can be sure only the very best products receive the coveted *Digital Photo* Gold and Silver awards. We've been providing the best tests in photography since 1997.

DIGITAL PHOTO GOLD AWARD

DIGITAL PHOTO SILVER AWARD

DSLR LENSES

High-end glass from Nikon



NIKON 16-80MM F/2.8-4



NIKON AF-S 600MM

NIKON AF-S 500MM

NIKON HAS EXPANDED its Nikkor lens range with two telephoto primes and a zoom lens for DX systems. Weight is a major issue for many professional photographers having to haul their gear to a location, but Nikon's latest 500mm f/4E is 20% lighter than its predecessor at 3090g. The longer 600mm f/4E is 25% lighter than the previous model at 3810g – a weight saving of over a kilo.

Both optics feature lightweight fluorite glass elements, three ED glass elements and a Nano Crystal Coat to reduce ghosting and flare. Nikon's latest Vibration Reduction technology is employed to tackle camera shake which telephoto lenses are more susceptible to. To boot, there's a Sport VR mode which claims to offer sharp shots when shooting at shutter speeds four times slower than the norm.

The third lens announced from Nikon is the Nikkor 16-80mm f/2.8-4E ED VR. As a DX lens it's designed for Nikon DSLRs with an APS-C format sensor, such as the D5500 and D7200 models. When attached, it gives a film equivalent focal length of 24-120mm due to Nikon's 1.5x sensor crop. It has a variable aperture of f/2.8-4, so at 16mm you can benefit from a fast f/2.8 aperture which closes down to f/4 when set to the maximum zoom. It's billed as a travel lens, so the 16-80mm is relatively lightweight, tipping the scales at just under half a kilo.

The three lenses are available to buy now with the 500mm and 600mm f/4E lenses costing an eye-watering £8,149.99 and £9,649.99 respectively. The 16–80mm f/2.8–4E ED VR is a bit more affordable with a price of £869.99.

▶ *Visit: www.nikon.co.uk*

COMPACT SYSTEM CAMERAS

High Pixel Panasonic



The fiercely competitive nature of the camera market means manufacturers have to create something truly special to stand out from the crowd. Panasonic's latest Compact System Camera (CSC) is the GX8 and it's jam-packed with features to grab your attention. Dual Image Stabilisation is a first for Panasonic, as the brand has used solely lens-based optical systems up to this point.



The Dual I.S system allows its stabilised lens to be used in tandem with a stabilised sensor, and this is said to give sharper shots at slower shutter speeds. Regarding the sensor, the GX8 is breaking boundaries here, too. It's the first Panasonic Micro Four Thirds camera to break the 16Mp mark, with a new resolution of 20.3Mp.

Panasonic has also announced the FZ330, a splash and dustproof bridge camera which replaces the FZ200. It has a big zoom with a film-equivalent range of 25-600mm, a 12Mp sensor and 4K video recording.

Interestingly, Panasonic has also announced it is working on a new technology which allows users to refocus images after the point of capture, so we'll keep you posted on this innovation.

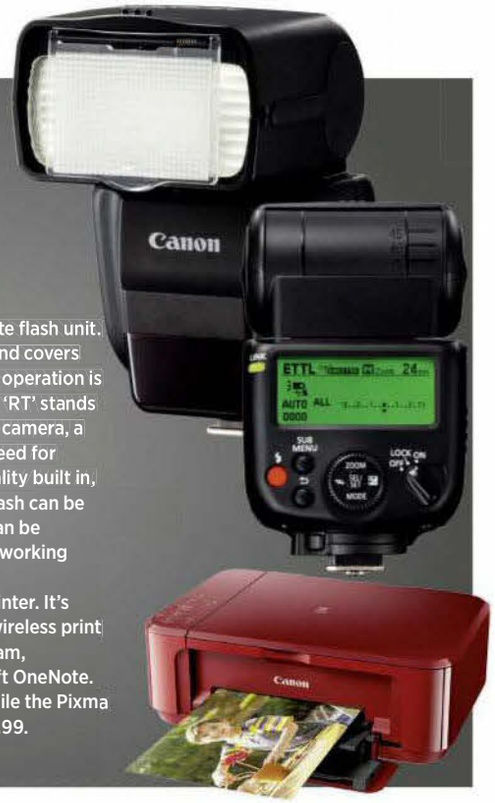
The Panasonic GX8 is available in the following kits: £1699 buys you the 12-35mm f/2.8 lens, £1399.99 with the 14-140mm lens, £1099 with the 14-42mm lens or £999.99 body only. All are available to buy now.

The FZ330 will be available from September with a starting price of £499.99.

▶ *www.panasonic.com/uk*

ACCESSORIES

FLASHY KIT FROM CANON



THE 430EX III-RT IS CANON'S latest mid-range Speedlite flash unit. It boasts a maximum Guide Number of 43 at ISO 100 and covers lenses with focal lengths from 24mm to 105mm. Silent operation is featured as well as faster recycling times over the previous Mk II. 'RT' stands for Radio Transmitter, and this means in addition to shooting on-camera, a built in transmitter allows it to be fired off-camera without the need for separate triggers. You do need a Canon DSLR with this functionality built in, though, such as an EOS 760D or 70D. The power output of the flash can be controlled via compatible camera bodies, and multiple flashes can be grouped together up to a maximum of 15 flashes per group. The working distance for the wireless system is up to 30m.

Canon has also introduced Pixma MG3650, a new all-in-one printer. It's capable of copying and scanning in addition to a whole host of wireless print functions via the Canon Print app. You can print through Instagram, Slideshare and can even scan and upload documents to Microsoft OneNote.

The 430EX III-RT is available to buy now, priced at £249.99 while the Pixma MG3650 printer is available from September with an RRP of £69.99.

▶ *www.canon.co.uk*

BAGS

Thule bags updated

Thule, (pronounced too-la), are a Swiss manufacturer best known for hard-wearing car roof racks and boxes. But, the firm also have a wide range of camera accessories, and its EnRoute bag series has just been refreshed. The new models have a larger SafeZone, an area for stashing your personal items such as phones or sunglasses. The EnRoute Blur 2 and Triumph 2 backpacks have number of colourful guises and come in sizes from 21L to 27L. They're available from Cotswold Outdoor with prices starting at £85.

▶ *www.thule.com/en*





ACCESSORIES

Manfrotto gears up

Manfrotto has announced a new 20L Off Road Hiker backpack and an XPRO ball head for tripods. The 20L Hiker backpack is designed for long treks in the outdoors and takes on a breathable back system to minimise contact with your back. It also features a padded waist belt and adjustable shoulder straps. The Hiker has a quick side-access zip to the camera compartment so you can quickly grab your DSLR with lens attached. A rain cover is also supplied and the 20L can be converted into purely a hiking backpack by removing the camera insert.

The XPRO ball head is designed for Manfrotto's 190 and 055 tripods. It's said to offer extreme precision via a Triple Locking System where three wedges press against the ball to keep it rock-steady. It has a magnesium alloy body and weighs 0.5kg, but can support 10kg of equipment. It's available in two versions for different quick-release plates – the 200PL and the MSQ6PL (Arca-Swiss compatible) plate.

The 20L Hiker backpack is available to buy now with an RRP of £129.95. The XPRO ball heads are also available now with the 200PL version costing £114.95 and the Top Lock (Arca-Swiss model) retailing at a higher price of £159.95.

▶ *www.manfrotto.com*

NEWSBYTES

Portable GoPro

The Hero4 Session is the latest actioncam from GoPro and it's the firm's most portable model to date. It's 50% smaller and 40% lighter than the Hero4 Black and Silver models and is compatible with existing GoPro mounts. The Hero4 Session is available to buy now with an RRP of £329.99.

▶ *www.gopro.com*



Sigma pricing and availability

Last month we announced Sigma's 24-35mm f/2 DG HSM Art lens – the world's first full-frame wide-angle zoom with a constant f/2 aperture. The lens is now available in Sigma and Canon mounts with an RRP of £949.99. As we go to press, the Nikon pricing and availability is still to be confirmed.

▶ *www.sigma-imaging-uk.com*



PortraitPro 12.5

PortraitPro, formally Portrait Professional, from Anthropics Technology has announced version 12.5. The update extends RAW support for the latest cameras as well as extra language options. The regular price is £49.90 but if you already own PortraitPro 12 you can upgrade for free. A free trial version can be downloaded from the website.

▶ *www.portraitprofessional.com*



NEUTRAL DENSITY FILTERS

SHOW STOPPERS

A 10-stop Neutral Density filter is the most creative accessory you can own. With lots to choose from, we find out which is the best...

TEST BY BEN DAVIS



IF YOU'RE SERIOUS ABOUT shooting landscapes, then there's one essential accessory that should always be in your kit bag: a 10-stop Neutral Density filter. These filters allow you to capture creative motion blur effects. Flowing water is transformed into a misty smear, clouds become scudding streaks and passing people are blurred into invisibility. These artistic qualities are impossible to achieve in daylight without the use of an ND filter, and they will instantly give your images the 'wow' factor.

ND filters are essentially a blackened plate of glass or optical resin, and reduce the amount of light entering your camera. As a result, they allow you to use a much slower shutter speed. They either screw directly into the filter thread on your lens or are held in place with a filter holder. They're available in a variety of strengths – measured in 'stops' – and for the most creative effects, you'll need a 10-stop ND filter. This is also known as a 'Big Stopper', an ND 3.0 or an ND1000.

A 'stop' is a measurement of light, and each 1-stop increase or decrease represents a doubling or halving of the amount of light in the exposure. A Big Stopper reduces the light entering your camera by a factor of 1000 (or 1024 times, to be more precise).

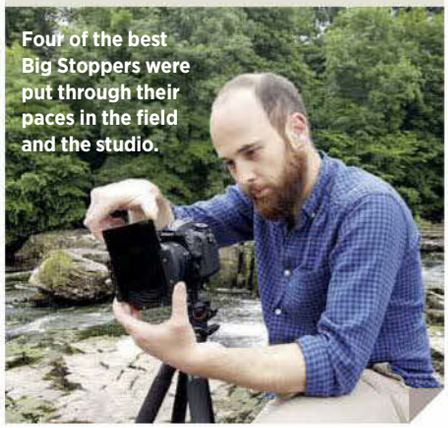
It's not possible for your camera to meter a scene with one of these dark filters attached, so you have to set the exposure manually. To do this, you need to multiply your shutter speed by 1000, so an exposure of 1/30sec without a filter becomes 30secs with a Big Stopper in place. If your maths isn't the sharpest, there's a panel on p109 to help out, plus a variety of free smartphone apps that will calculate the right exposure time.

The length of the shutter speeds involved means you'll often need to use 'Bulb' mode, where your shutter remains open for as long as you dictate. For this reason, a tripod and shutter release cable are also essential items, and will ensure your shots remain pin-sharp.

Although getting kitted out to shoot ultra-long exposures isn't cheap, it's certainly a worthwhile investment if you like the effects. We've put four of the most popular Big Stoppers to the test, so read on to find out which one gives the most bang for your buck!

How we did the test

We put all four of the 10-stop Neutral Density filters through an identical series of tests to rate their performance and image quality. We inspected the images for sharpness and colour accuracy, and examined the filters for build quality and ease-of-use. Finally, we weighed it all up against their total system cost to see which offered the best value for money.


Four of the best Big Stoppers were put through their paces in the field and the studio.



TYPES OF FILTER SYSTEM

CIRCULAR

These circular-shaped filters screw directly into the thread on the front of your lens, meaning you don't need to buy any additional accessories for them to work. One of the benefits of screw-in filters is they are light-tight, so there's no chance of light leaks around the perimeter. The downside is you'll need a circular filter specific to the size of each lens (pricey), or a selection of stepping rings to adapt the sizes (fiddly).



SQUARE

Square filters are designed to be slotted into a dedicated filter holder, which needs to be purchased separately. The good news is you only need to buy one filter, provided you get one big enough to cover all your lenses. One drawback is that it's not possible to use existing lens hoods with square filters, so it's best to shoot away from the sun to avoid flare.

FILTER HOLDER

Filter holders come in a variety of sizes, so you need to make sure you get the one designed to be used with your specific filter. Most have a number of slots allowing multiple filters to be used simultaneously. You'll also need to get an adaptor ring that matches the filter thread of each lens you want to use it with.

SRB PHOTOGRAPHIC Est. 1967

"If you're hesitant about investing in filters, SRB is a good place to start. An Excellent choice."
- Amateur Photographer Magazine, 2014

01582 661878 www.SRB-Photographic.co.uk

Digital Camera Photographer GOOD SERVICE AWARD 2015 GOLD

Circular Filters

The ND1000 is our award-winning, 10 stop long exposure filter! By far the most popular filter at SRB!



ND1000 Filters

★★★★ - Photoplus Mag

46mm	£22.50	62mm	£27.00
49mm	£23.50	67mm	£28.50
52mm	£24.00	72mm	£29.50
55mm	£24.50	77mm	£32.50
58mm	£25.50	82mm	£37.50

"Best Value" in Photoplus Big Stopper Group Test

Circular Polarisers

Sizes: 25 to 86mm

49mm	£16.75	67mm	£18.00
52mm	£17.00	72mm	£19.00
55mm	£17.00	77mm	£21.00
58mm	£17.00	82mm	£26.00
62mm	£17.50	86mm	£33.50

ND Fader Filter

★★★★ - AP Magazine

46mm	£26.00	62mm	£32.00
49mm	£27.00	67mm	£35.00
52mm	£27.50	72mm	£36.00
55mm	£29.50	77mm	£39.00
58mm	£31.00		

4 stars from AP Magazine for Quality & Value

UV Filters

Sizes: 25 to 105mm

46mm	£10.95	62mm	£13.95
49mm	£12.95	67mm	£14.95
52mm	£12.95	72mm	£15.95
55mm	£12.95	77mm	£17.95
58mm	£13.95	82mm	£19.95

ND Filters

Sizes: 27 to 82mm

46mm	£17.00	62mm	£21.00
49mm	£17.00	67mm	£23.00
52mm	£18.00	72mm	£26.00
55mm	£19.00	77mm	£28.00
58mm	£20.00	82mm	£31.00

4 Grades: 0.3, 0.6, 0.9, 1.2

★★★★★ Digital Camera ND Group Test

ND Grad Filters

Sizes: 40.5 to 82mm

46mm	£16.50	62mm	£20.00
49mm	£17.00	67mm	£21.00
52mm	£18.00	72mm	£21.50
55mm	£19.00	77mm	£22.50
58mm	£19.50	82mm	£24.50

4 Grades: 0.3, 0.6, 0.9, 1.2

The SRB ND and ND Grad Filters have been listed in Amateur Photographer's Top 10 Landscape Accessories

More Circular Filters...

Size information at our website - SRB-Photographic.co.uk

Infrared Filters	from £17.50	*4 Types: Red, Yellow Green, Orange	Colour Grad Filters*	from £14.00	*3 Types: Blue, Sunset, Twilight
Skylight Filters	from £12.50		Star Effect 4-Point	from £14.00	
Black & White Filters*	from £14.00		Star Effect 6-Point	from £14.00	

Square Filters

Pro Filter Holder

NEW!

Aluminium Filter Holder

A Size	£19.95
P Size	£24.95
P Size W/A	£24.95

Pro Filter Kits

NEW!

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£34.95
A Size Filter	£49.95
P Size Starter	£39.50
P Size Filter	£54.95

Square Filter Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00
Adaptor Rings	£4.95

Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£24.95
A Size Filter	£39.95
P Size Starter	£24.95
P Size Filter	£39.95

Starter Kit: 1 Filter Filter Kit: 3 Filters

Individual Square Filters

A & P Size Resin Filters

★★★★★

0.3 Full ND	£13.50	0.9 Hard ND Grad	£13.50
0.6 Full ND	£13.50	1.2 Hard ND Grad	£15.95
0.9 Full ND	£13.50	Circular Polariser	£26.00
1.2 Full ND	£15.95	Blue Grad	£13.50
0.3 Soft ND Grad	£13.50	Sunset Grad	£13.50
0.6 Soft ND Grad	£13.50	Twilight Grad	£13.50
0.9 Soft ND Grad	£13.50	Black & White Filters	£13.50
1.2 Soft ND Grad	£15.95	4x Star Effect	£13.50
0.3 Hard ND Grad	£13.50	6x Star Effect	£13.50
0.6 Hard ND Grad	£13.50		

0.3 ND Glass Pro	£29.95
0.6 ND Glass Pro	£29.95
0.9 ND Glass Pro	£29.95
ND Glass Pro Set	£79.95

5 stars for build, image quality & value for money. April 2014

Digital Photo Gold Award

Close up Lens Sets

Sets include: 1+ Lens, 2+ Lens, 4+ Lens, 10+ Lens

Photoplus Best on Test 90% rating

52mm	£17.00	67mm	£21.50
55mm	£18.00	72mm	£23.00
58mm	£19.00	77mm	£24.50

Step Rings

Prices from £4.95

Thread size ranges: 37mm - 105mm

All sizes available online

Auto Extension Tubes

Set of three extension tubes

★★★★★ Digital Photo Mag, 2015

Canon EOS	from £29.95	Nikon	£54.95
Canon EOS-M	£49.95	Pentax Q	£49.95
Micro 4/3	£49.95	Sony Alpha	£54.95
Nikon 1	£49.95	Sony NEX	£49.95

Lens Adaptors

Camera		Lens	£	Camera		Lens	£
Canon EOS	to	M42	£16.95	Micro 4/3	to	Nikon	£29.95
Canon EOS	to	Nikon	£22.95	Micro 4/3	to	Nikon G	£34.95
Canon EOS	to	Nikon G*	£39.95	Micro 4/3	to	M42	£29.95
Canon EOS	to	Pentax K	£24.95	Micro 4/3	to	Olympus OM	£29.95
Canon EOS	to	Olympus OM	£24.95	Micro 4/3	to	Minolta MD	£29.95
Canon EOS	to	Con/Yash	£24.95	Micro 4/3	to	Leica R	£29.95
Canon EOS	to	Leica R	£22.95	Micro 4/3	to	Leica M	£29.95
Canon EOS	to	Leica M	£24.95	Micro 4/3	to	Sony Alpha	£34.95
Canon EOS	to	Canon FD	£44.95	Micro 4/3	to	Pentax K	£29.95
Canon EOS-M	to	Canon EOS	£29.95	Micro 4/3	to	Canon FD	£29.95
Canon EOS-M	to	Leica M	£29.95	Micro 4/3	to	Con/Yash	£29.95
Canon EOS-M	to	Nikon	£29.95	4/3	to	M42	£17.95
Canon EOS-M	to	Canon FD	£29.95	4/3	to	Con/Yash	£22.95
Canon EOS-M	to	C Mount	£29.95	4/3	to	Leica R	£22.95
Canon EOS-M	to	M39	£29.95	4/3	to	Nikon	£22.95
Canon EOS-M	to	M42	£29.95	4/3	to	Olympus OM	£22.95
Fuji X	to	M42	£24.95	4/3	to	Pentax K	£22.95
Fuji X	to	Leica M	£29.95	Pentax	to	M42	£18.95
Fuji X	to	Nikon	£29.95	Pentax	to	Nikon	£44.95
Fuji X	to	Canon EOS	£29.95	Pentax	to	Sony Alpha	£44.95
Fuji X	to	Olympus OM	£29.95	Pentax	to	Canon FD	£44.95
Fuji X	to	4/3	£29.95	Sony Alpha	to	M42	£15.95
Fuji X	to	Canon FD	£29.95	Sony Alpha	to	Minolta MD	£44.95
Fuji X	to	Con/Yash	£29.95	Sony Alpha	to	Nikon	£44.95
Nikon	to	M42	£24.95	Sony Alpha	to	Pentax K	£44.95
Nikon	to	Canon FD	£44.95	Sony Alpha	to	Canon FD	£44.95
Nikon	to	C Mount	£32.95	Sony NEX	to	Canon EOS	£29.95
Nikon 1	to	M42	£24.95	Sony NEX	to	Nikon	£29.95
Nikon 1	to	M39	£22.95	Sony NEX	to	Sony Alpha	£34.95
Nikon 1	to	Nikon	£29.95	Sony NEX	to	Olympus OM	£29.95
Nikon 1	to	Canon EOS	£44.95	Sony NEX	to	Pentax K	£29.95
Nikon 1	to	Pentax K	£29.95	Sony NEX	to	Leica M	£29.95
Nikon 1	to	Leica M	£39.95	Sony NEX	to	Leica R	£29.95
Nikon 1	to	Leica R	£37.95	Sony NEX	to	Canon FD	£42.95
Nikon 1	to	Con/Yash	£23.95	Sony NEX	to	M39	£23.95
Micro 4/3	to	Canon EOS	£29.95	Sony NEX	to	M42	£23.95

*with aperture control

NEW!

Can't find what you're looking for? With our on-site engineering factory we can help!

Lee Filters

100mm System



Foundation Kit £59.95

Adaptors Rings	from £20.00
Professional Kit	£115.00
Upgrade Kit	£78.00
ND Grad Sets	£199.00
Individual Filters	from £75.00
Big Stopper	£104.95
Little Stopper	£95.99
Landscape Polariser	£173.99

Lee Seven5



Seven5 Holder £59.50

Adaptor Rings	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£62.00
Polarisers	£190.00
Deluxe Kit	£460.00
Seven5 Hood	£69.50

Lee SW150



SW150 Mark II Holder	£150.00
Nikon 14-24mm Adaptor	£90.00
Canon 14mm adaptor	£90.00
Sigma 12-24mm Adaptor	£90.00
Samyang 14mm Adaptor	£90.00
Tokina 16-28mm Adaptor	£90.00

more adaptors online

Accessories



Camera Spirit Levels	from £3.50
Memory Card Cases	£9.95
Reflector Kits	£8.95
Rainsleeves Pack of 2	£5.95
White Balance Caps	£9.95
Filter Stack Caps	from £8.95



NEW!

Lightning Sensors	£64.95
Angled View Finder	£39.95
Selfie Stick	£7.95
Bluetooth Remotes	£4.95
Cleaning Kits	from £5.95
Dust Blowers	from £3.50



NEW!

Microfiber Cloths	from £1.50
Lens Pen	£4.95
Cleaning Solution	£4.95
Circular Filter Pouch	£5.95
Square Filter Wallet	£9.95
Square Filter Case	£1.95

Caps & Hoods

Lens Caps	£3.95
Body Caps	£3.50
Rear Lens Caps	£3.50
Petal Hoods	from £10.95
Rubber Lens Hoods	£4.95

Shutter Releases

DSLR Shutter Release Bracket	£24.95
Compact Shutter Release Bracket	£19.95
Angled Shutter Release Bracket	£24.95

Self Take Kits

DSLR Kit	£34.95
Compact Kit	£24.95
Angled Kit	£34.95
12" Vinyl Cable	£7.50
20ft. Air Release	£12.50

OpTech

NEW!

EZ Comfort Strap	£9.99
Gotcha Wrist Strap	£9.99
Tripod Strap	£19.99
Utility Strap - Sling	£19.99

Olloclip

NEW!

Olloclip 4-IN-1 Photo lens for iPhone 5/5s	£59.95
Olloclip 4-IN-1 Photo lens for iPhone 6 & 6 Plus	£69.95



Find many more fantastic products at our online store: www.SRB-Photographic.co.uk

LEE BIG STOPPER £172.99 (SYSTEM COST)

THE LEE BIG STOPPER is widely regarded as the Rolls Royce of 10-stop Neutral Density filters, and has a price tag to match. The sheet of 100mm-wide glass is large enough to work with any lens, and is priced at £99.99. But then you also have to factor in the system costs, as you'll need the dedicated holder to keep it in front of the lens. The Lee Filters Foundation Kit – priced at £54 – does just that. To attach the holder to your camera, you also need an adapter ring. There are two types available: standard or wide-angle, and these cost between £19 and £57, depending on the model. The standard 77mm adapter will set you back £19, taking the total minimum investment to £172.99.

The benefit of these components is that the filter holder with filter inserted can be removed quickly from the adapter ring which is screwed onto your lens by pulling a handle. This made it the fastest and easiest filter on test to recompose with.

The filter comes in a smart, foam-padded tin, and the holder has its own pouch with extra parts and tools to expand the number of filter slots, along with a guide for getting the most out of your filter. There's a foam gasket on the back to create a tight seal. This prevents any light leaks around the edge causing unwanted hotspots in your pics.

Lee states that the Big Stopper will have a density of somewhere between 9⅓ and 10⅔ stops, so you'll need to take a test image to ensure accurate exposures.

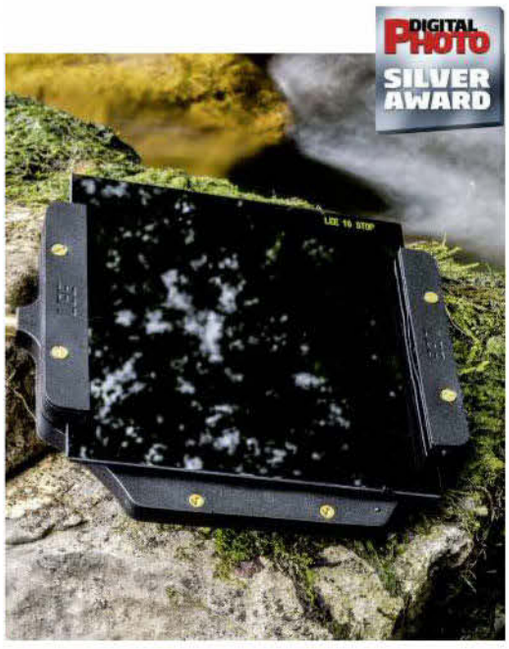
There's also a Seven5 75mm filter for CSCs, this system has a minimum cost of £152.85.

QUICKSPEC

Street price: £172.99 **Build material:** Glass
Size: 100mmx100mm **Weight:** 117g
Visit: www.leefilters.com



In order to use the Big Stopper from LEE, you also need to buy the holder and adapter ring.



DIGITAL PHOTO THE RATINGS

Features and build	★★★★★
Performance	★★★★★
Image Quality	★★★★★
Value for money	★★★☆☆
Overall verdict	★★★★★

HOYA PRO ND 1000 £32-£79

THE HOYA PRO ND 1000 is a circular screw-in 10-stop Neutral Density filter, equal to a ND optical density of 3.0. It is available in a number of sizes from 49mm (£32) up to a maximum of 82mm, which has a price tag of £79. This makes it the second most expensive filter on test, but it's still £94 more affordable than the Big Stopper from Lee.

The outer ring is constructed from a single piece of aluminium – making it both lightweight and strong – and has a filter thread on both the front and reverse, so you can stack the filter with others, if required. The glass filter weighs just 28g (for the 72mm), so it won't put any extra strain on your bag straps.

Hoya asserts that the PRO ND filter yields 'a truly neutral color balance that will not add any noticeable color-cast to your images'. During our tests we discovered that the filter made our images marginally warmer, though this was very difficult to detect by eye alone.

The filter itself is constructed from clear, optical glass that has a metallic ACCU-ND coating, both front and back, to create the Neutral Density effect. We found it to be of a sturdy build quality, and the slightly deeper rim makes it easier to handle when attaching it in place. It comes well packaged in a protective plastic case and rests on a bed of foam. This compresses when the case lid is closed, ensuring that the filter is held secure and doesn't rattle around.

As it's a circular filter, it has the advantage of allowing a lens hood to be used at the same time, preventing unwanted flare.

QUICKSPEC

Street price: £32-£79 **Build material:** Glass
Size: 49-82mm **Weight:** 28g (72mm) **Visit:** www.hoyafilter.com



The Hoya PRO ND 1000 is available in nine different filter sizes from 49mm up to 82mm.



DIGITAL PHOTO THE RATINGS

Features and build	★★★★☆
Performance	★★★★☆
Image Quality	★★★☆☆
Value for money	★★★★☆
Overall verdict	★★★★☆

wex photographic

Wex Photographic is the Best Online Shop according to Which?'s annual survey of its members
*Source: Which? members' annual survey June-July 2014

Recommended Provider Which? Electrical Online Retailer October 2014

CALL CENTRE NOW OPEN SATURDAYS
01603 208468
Mon-Fri 7am-8pm, Sat 9am-6pm
visit www.wex.co.uk

THE WEX PROMISE: Over 16,000 Products | Free Delivery on £50 or over** | 28-Day Returns Policy† | Part-Exchange Available | Used items come with a 12-month warranty††

Canon



EOS 7D Mk II — 20.2 megapixels, 10.0 fps, 1080p movie mode
7D Mk II £1429
7D Mark II Body £1429



EOS 760D — 24.7 megapixels, 5.0 fps
760D £649
760D Body £649
750D Body £527
750D + 18-55mm £613
750D + 18-135mm £838



EOS 700D — 18.0 megapixels, 5.0 fps
700D From £414
700D Body £414
700D + 18-55mm IS STM £469
700D + 18-135mm IS STM £668
700D + 40mm STM £799



EOS 5D Mark III — 22.3 megapixels, 6.0 fps, Full Frame Sensor
5D Mk III From £2249
5D Mk III Body £2249
5D Mk III + 24-105mm f4.0L IS USM £2749



EOS 6D — 20.2 megapixels, 4.5 fps, Full Frame Sensor
6D From £1139
6D Body £1139
6D + 24-70mm £1849



EOS 70D — 20.1 megapixels, 7.0 fps
70D From £734
70D Body £734
70D + 18-55mm IS STM £760
70D + 18-135mm IS STM £939



EOS 5DS NEW — 50.6 megapixels, 5.0 fps, Full Frame Sensor
NEW 5DS From £2999
5DS Body £2999
5DS R Body £3199



EOS 1D X — 18.1 megapixels, 12.0 fps, Full Frame Sensor
1D X £4499
1D X Body £4499



G7 X — 20.2 megapixels, 4.2x optical zoom
G7 X £394
G7 X Compact £394

up to £250 CASHBACK
when bought with selected lenses

Canon 5DS & 5D Mk III Cashback* offer ends 31.1.16

Nikon



D3300 Black, Red or Grey — 24.2 megapixels, 5.0 fps
D3300 From £334
D3300 Body £334
D3300 +18-55mm VR II £349



D5500 Black or Red — 24.2 megapixels, 5.0 fps
D5500 From £559
D5500 Body £559
D5500 + 18-55mm VR II £599
D5500 + 18-140mm VR £869



D7100 — 24.1 megapixels, 6.0 fps
D7100 From £749
D7100 Body £749
D7100 +18-105mm VR £849



D7200 — 24.2 megapixels, 6.0 fps, 1080p movie mode, FREE GRIP*
D7200 From £849
D7200 Body £849
D7200 + 18-105mm £1017



D610 — 24.3 megapixels, 6.0 fps, 1080p movie mode, FREE GRIP*
D610 From £1184
D610 Body £1184
D610 + 24-85mm £1599



D750 — 24.3 megapixels, 6.5 fps, Full Frame Sensor
D750 From £1499
D750 Body £1499
D750 + 24-85mm VR £1877
D750 + 24-130mm VR £1999

Free grip♦ offer ends 2.9.15



D810 — 36.3 megapixels, 7.0 fps, Full Frame Sensor
D810 £2399
D810 Body £2399
D810A Body £2999



D4s — 16.3 megapixels, 11.0 fps, Full Frame Sensor
D4s £4449
D4s Body £4449



Df — 16.2 megapixels, 5.5 fps, Full Frame Sensor
Df From £1999
Df Body £1999
Df + 50mm £2099

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

Canon Lenses

EF 24mm f1.4L II USM	£1224
EF-S 24mm f2.8 Pancake	£139
EF 40mm f2.8 STM	£119
EF 50mm f1.4 USM	£244
EF 85mm f1.8 USM	£251
EF 100mm f2.8 L IS USM Macro	£635
EF 400mm f4 DO IS II USM	£6999
EF-S 10-22mm f3.5-4.5 USM	£410
EF 16-35mm f4 L IS USM	£721
EF 11-24mm f4L USM	£2799
EF-S 17-55mm f2.8 IS USM	£532
EF-S 18-135mm f3.5-5.6 IS STM	£304
EF 24-70mm f4.0 L IS USM	£699
EF 24-105mm f3.5-5.6 IS STM	£375
EF-S 55-250mm f4-5.6 IS STM	£225
EF 70-200mm f4.0 L IS USM	£805
EF 70-300mm f4-5.6 IS USM	£368
EF 100-400mm f4.5-5.6 L IS II USM	£1999
EF 70-200mm f2.8 L IS II USM	£975
EF 24-70mm f2.8 L II USM	£1400
EF 24-105mm f4.0 L IS USM	£727
EF 50mm f1.2 L USM	£995
EF 16-35mm f2.8 L USM Mk II	£1100

Nikon Lenses

35mm f1.8 G AF-S DX	£139
40mm f2.8 G AF-S DX Micro	£185
85mm f1.8 G AF-S	£349
105mm f2.8 G AF-S VR IF ED Micro	£619
10-24mm f3.5-4.5 G AF-S DX	£639
18-200mm f3.5-5.6 G ED AF-S DX VR II	£569
18-300mm f3.5-5.6 AF-S ED VR	£669
24-70mm f2.8 G AF-S ED	£1199
70-200mm f2.8 G AF-S ED VR II	£1579
70-300mm f4.5-5.6 G AF-S IF ED VR	£419
80-400mm AF-S Nikkor f4.5-5.6 G ED VR	£1899
18-300mm f3.5-6.3 G ED VR AF-S DX	£549
55-300mm f4.5-5.6 G AF-S DX VR	£269
55-200mm f4-5.6 G ED VR II DX AF-S	£254
55-200mm f4-5.6 G AF-S DX	£195
NEW 600mm f4 E FL ED VR AF-S	£9649
NEW 500mm f4 E FL ED VR AF-S	£8149
NEW 16-80mm f2.8-4 G AF-S VR ED DX	£869

Photo Bags & Rucksacks

Lowepro

Toploader Pro 70 AW II *Black*
Perfect for carrying a Pro DSLR plus 24-70mm lens or 14-24mm lens plus accessories.



Toploader:
Pro 70 AW II £66
Pro 75 AW II £85

Pro Tactic 350 AW
Perfect for carrying 1-2 Pro DSLRs (one with up to 24-70 attached), up to 6 lenses/ speedlights, a 13" laptop, tripod and accessories.



Pro Tactic:
350 AW £159
450 AW £209

tamrac

Apache 2 Messenger Bag *Brown*
Perfect for carrying DSLR or compact system camera with 18-55mm lens attached, an extra lens (such as a 55-200mm), a small flashgun, and accessories.



Apache:
Apache 2 £59
Apache 4 £79
Apache 6 £99

Manfrotto Imagine More



Manfrotto Professional Backpacks
Professional range of backpacks designed to hold a pro digital SLR, lenses, and several accessories.
Professional Backpack 20 £99.95
Professional Backpack 30 £179
Professional Backpack 50 £179

Billingham

Hadley Pro Original *Canvas Khaki/Tan*



Hadley: *Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black. FibreNyte/Leather: Khaki/Tan, Sage/ Tan, Black/Black.*
Digital £109
Small £139
Large £154
Pro Original £169
Tripod Strap Black or Tan £19

DOMKE

F-803 *RuggedWear*



RuggedWear:
F-5XB £72
F-5XZ £99.95
F-6 £99
F-803 £139
F-2 £149

Tripods & Tripod Heads

Manfrotto Imagine More

MT055XPRO3 £139
MK055XPRO3 + X-Pro 3-Way Head £209
MK055XPRO3 + 498RC2 Ball Head £169
MT055CXPRO3 Carbon Fibre £259
MT055CXPRO4 Carbon Fibre £274
MT190 Series:
MT190XPRO3 £129

MT190XPRO3
• 160cm Max Height
• 9cm Min Height



MT190XPRO4 £159
MT190CXPRO3 Carbon Fibre £229
MT190CXPRO4 Carbon Fibre £239
MT190XPRO3 + 496RC2 Ball Head £149
MT190XPRO4 + 496RC2 Ball Head £189

We sell tripod accessories including plates and spiked feet on our website!

GT3542L
• 178cm Max Height
• 16cm Min Height



Mountaineer Carbon eXact Tripod:
GT0532 £479
GT1532 £539
GT2542 £599
GT3542L £709

JOBY

SLR Zoom
• Flexi-Tripod legs
• 25cm Closed Length
• 3Kg Max Load



Gorillapod:
Compact £17
Hybrid (Integral Head) £29
SLR Zoom £39
Focus GP-8 £79

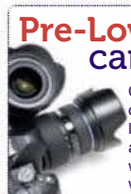
Manfrotto Imagine More

327RC2 Joystick Head



Ball Heads:
494RC2 £45
498RC2 £74
324RC2 £99
327RC2 £135

Pre-Loved cameras



Quality used cameras, lenses and accessories with 12 months warranty*
www.wex.co.uk/pre-loved
*Excludes items marked as incomplete or for spares

Lighting & Accessories



430EX II	SB910	LED Lights	Ezybox Speed-Lite Softbox	L308s	Plus III Set	Light Stands	Gemini Pulsar Tx 500R Kit / Tx 500 Pro Kit	D-Lite 4Rx Softbox Kit	Urban Collapsible Background
£199	£339	From £29.99	£44.99	£149	£229	From £10.99	£895 / £1199	£629	£165

Terms and Conditions **All prices incl. VAT at 20%.** Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4 day delivery service). For orders under £50 the charge is £2.99** (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £8.95**. (**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. †Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only).
Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2015.

***CASHBACKS** Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.
Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm

SRB ND 1000 CIRCULAR £23-£38



ANOTHER CIRCULAR FILTER on test was the ND1000 from SRB Photographic, which offers approximately 10 stops of light reduction. It's available in 10 different sizes ranging from 46mm (£22.50) up to 82mm, priced at £37.50. This makes it the most affordable filter on test.

It's also the lightest filter of the lot, too, weighing just 19g in its 77mm size. Despite its feather-like mass, it's still reasonably robust, although its build doesn't feel as sturdy as the PRO ND 1000 from Hoya.

There's a filter thread on the reverse of the metal mount which allows you to attach it easily to the front of your lens. If you want to use it in conjunction with other filters, there's a thread on the front too, allowing you to create a stack.

It comes packaged in a hinged plastic case with internal foam padding to keep it protected. As this filter has a shallow profile it rattles around a little in the case, but it's not likely to get damaged when housed inside. If you are concerned about the fit, SRB sell a Square Filter Wallet for £9.95 that will hold and protect six filters.

An advantage of using a circular screw-in filter is that they're light-tight, so you can rest assured your images will never be at risk from light leaks. The downside is that if you want to recompose your frame or refocus, you need to unscrew and remove the filter in order to see through the viewfinder. Square filters are much quicker to slide in and out of position, so make setting up long exposures that bit quicker.

QUICKSPEC

Street price: £22.50-£37.50 **Build material:** Glass **Size:** 46mm-82mm **Weight:** 19g
Visit: www.srb-photographic.co.uk

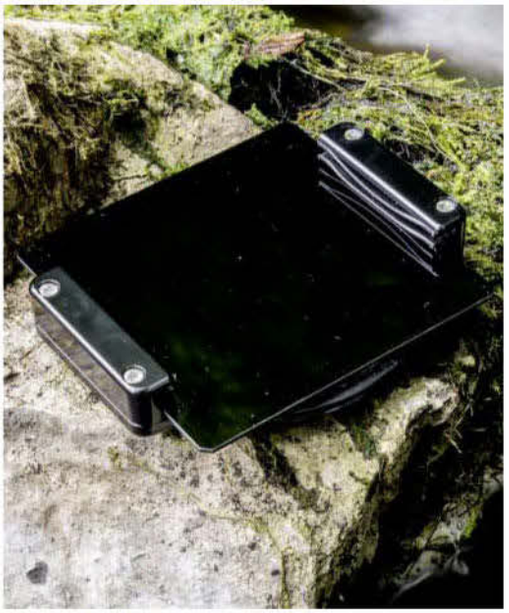


The circular ND1000 from SRB Photographic is the most affordable Neutral Density filter on test.

DIGITAL PHOTO THE RATINGS

Features and build	★★★★☆
Performance	★★★★☆
Image Quality	★★★★★
Value for money	★★★★★
Overall verdict	★★★★★

SRB ND 1000 SQUARE £54.90 (SYSTEM COST)



ALSO FROM SRB PHOTOGRAPHIC, we examined the P-size square ND 1000 filter. It costs £29.95 for the filter – but like with the LEE Big Stopper – you also need to purchase an aluminium filter holder, which costs a further £24.95. This puts the entire system costs at £54.90, but it's still the second most affordable 10-stop ND filter on test.

The filter holder comes with the necessary adapter ring fixed in place, and this means it can't be removed quickly to recompose like the Lee system. The built-in ring is available in eight options between 49mm and 77mm. The holder can take up to two P-size filters at a time, and screws into the front of your lens. Once attached, it can be rotated which is useful when using graduated filters.

Lightweight materials are used throughout. The entire system weighs 76g (about the weight of half an apple), making it a barely noticeable addition to your kit bag. Although it's lightweight, we were still impressed with the build quality.

Included on the reverse of the filter is a foam gasket, which forms a tight seal with the holder to prevent any unwanted light leaks finding their way into your shots.

The filter comes in a padded nylon pouch – and although this will protect it from scratches – it's unlikely to stand up to a heavy impact. The holder is housed in a microfibre drawstring bag. This is a thoughtful addition as you can use it as a lens cloth to remove any smears or fingerprints from the filter before you take your long exposure.

QUICKSPEC

Street price: £54.90 **Build material:** Glass
Size: P-size **Weight:** 76g
Visit: www.srb-photographic.co.uk



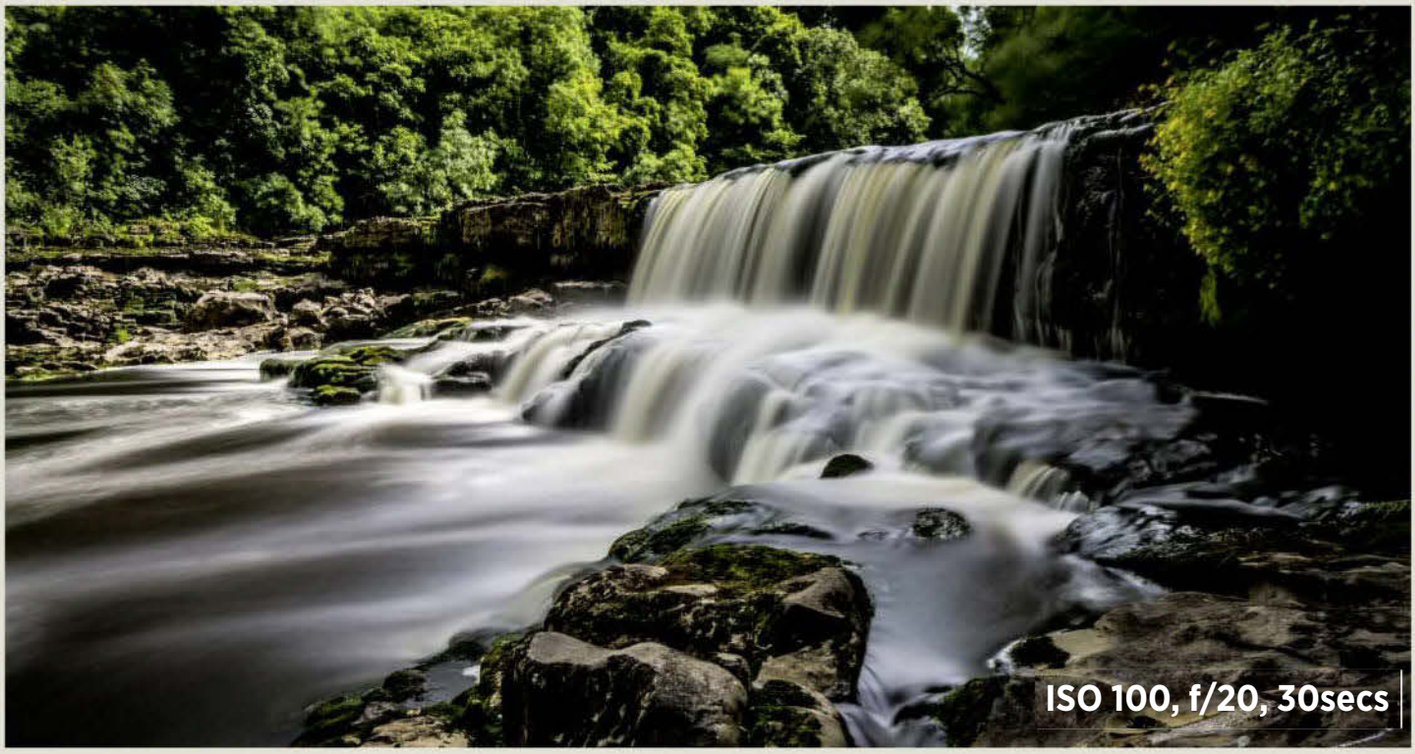
The SRB ND 100 Square is similar in features to the LEE Big Stopper, but costs £130 less.

DIGITAL PHOTO THE RATINGS

Features and build	★★★★☆
Performance	★★★★☆
Image Quality	★★★★☆
Value for money	★★★★★
Overall verdict	★★★☆☆

IMAGE QUALITY

We tested the colour balance and detail of each filter under identical field and studio conditions. Take a look at the results below to see how each model fared...



LEE BIG STOPPER

The LEE Big Stopper gave excellent image quality results, with only a slightly warm colour cast on our test images. This is easily corrected if you shoot RAW. We found the filter to be slightly darker than 10-stops, and was the darkest among the group. LEE do state that their filters have a density between 9⅓and 10⅔, and so recommend taking a test shot to calibrate your exposure compensation. We found no other image problems introduced by the filter.

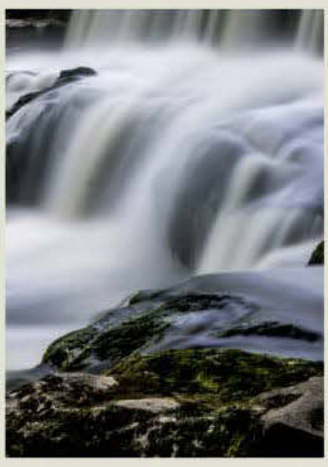
★★★★★



HOYA PRO ND 1000

While no obvious problems were spotted on our images in the field, our tests in the studio revealed a number of issues with the Hoya PRO ND 1000 when it came to image quality. We found a ghosting of edges throughout the frame – making detail appear slightly soft – and a displeasing circular banding in the centre of the frame. In terms of colour balance, the Hoya was on the warm side of neutral, but it was still competitive with the other filters it was up against.

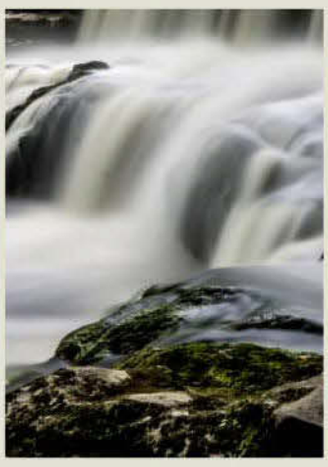
★★★☆☆



SRB ND 1000 CIRCULAR

The circular SRB ND 1000 filter gave a really good performance when it came to image quality tests, which was surprising considering it's the most affordable of the four models here. Our tests in the studio showed that detail was kept sharp and no distortion was introduced by the filter's glass. A slightly warm colour cast was present, but no more than its rivals, and this is swiftly and easily corrected in Lightroom or Adobe Camera Raw.

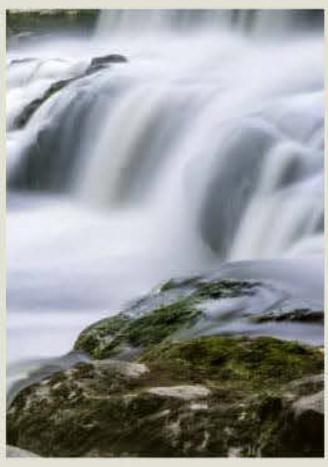
★★★★★



SRB ND 1000 SQUARE

The test results for the square SRB ND 1000 showed a mixed performance. In the field we found images to be slightly lacking contrast compared to the other filters, and we also noticed some minor ghosting. When scrutinising images under studio conditions though, we found the filter kept detail sharp and introduced no distortion to the image. Like with the other filters, we detected a slightly warm colour cast, but this was simple to fix with RAW.

★★★★☆



ND FILTER COMPARISON CHART









	LEE BIG STOPPER	HOYA PRO ND 1000	SRB ND 1000 CIRCULAR	SRB ND 1000 SQUARE
STREET PRICE OF FILTER	£99.99	£32 - £79	£22.50 - £37.50	£29.95
TYPE	Square	Circular	Circular	Square
TOTAL COST OF SYSTEM	£172.99	£32 - £79	£22.50 - £37.50	£54.90
SIZE	100x100mm	49mm - 82mm	46mm - 82mm	P-size (up to 82mm)
FILTER MATERIAL	Glass	Glass	Glass	Glass
WEIGHT	117g	28g (72mm filter)	19g (77mm filter)	76g
COLOUR CAST	Slightly warm	Slightly warm	Almost neutral	Slightly warm
VISIT	www.leefilters.com	www.hoyafilter.com	www.srb-photographic.co.uk	www.srb-photographic.co.uk
FEATURES & BUILD	★★★★★	★★★★☆	★★★★½	★★★★☆
PERFORMANCE	★★★★★	★★★★☆	★★★★½	★★★★☆
IMAGE QUALITY	★★★★★	★★★☆☆	★★★★★	★★★★☆
VALUE FOR MONEY	★★★½☆	★★★★☆	★★★★★	★★★★★
OVERALL VERDICT	★★★★★	★★★★☆	★★★★★	★★★★☆

THE VERDICT

PUTTING THE FOUR FILTERS under scrutiny revealed some truly fascinating results, and picking an overall winner was by no means an easy task. All of the filters on test gave really good results on our test images at Aysgarth Falls in the Yorkshire Dales, and only when we became ultra critical did differences begin to emerge.

At first it seemed the Hoya PRO ND 1000 would compete with the best of them in terms of image quality, but further detailed tests in the studio revealed some disappointing results. It was also the second most expensive filter on test, which meant it lost further ground to its rivals. That said, it still delivered impressive shots when used in the field.

The SRB ND 1000 square filter offers a similar setup to the Lee Big Stopper, but comes at a much lower price. The build quality is less refined – and there's a couple of questions over image quality too – but for the money it's a decent 10-stop filter if you're after a square filter system and are on a tighter budget.

RUNNER UP

LEE'S BIG STOPPER



The Lee Big Stopper is renowned for being a top quality 10-stop filter, and it certainly lived up to expectations. It oozes class throughout, from the build quality to the end results. But with a total cost of £172.99, it's rather expensive when you can get similar results for far less. Buy if you don't mind shelling out, it offers fantastic image quality and ease-of-use, and earns our Silver Award.

WINNER

SRB ND 1000 CIRCULAR



The SRB ND 1000 circular filter is a real bargain if you're taking your first steps with ultra-long exposure photography. It kept pace with the very best in terms of image quality, so much so that the results between this and the Lee Big Stopper were hard to distinguish. At £37.50 for the largest size, it costs a fifth of the amount too, so any slight questions over build quality are quickly forgotten. If you want to try your hand at the artistic effects of 10-stop filters, and don't want to splash out on a full system, this is the piece of glass that will start your journey.

CANON 5DS R / ADVANCED DSLR / £2999 BODY-ONLY

50-MEG MONSTER

Canon's 5DS R boasts a huge 50.6Mp sensor, but what else does this DSLR have to offer?

TEST BY MATTY GRAHAM

TEN YEARS AGO Canon launched its 12.8Mp EOS 5D, a camera that opened the door for many enthusiasts to shoot with a full-frame sensor. Fast-forward a decade, and Canon has continued the 5D line with the launch of the S and S R models. This test focuses on the S R (£200 more expensive), but the only real difference between the two is the S R has an additional filter to counter the effects of the sensor's low pass filter – we'll explain that later. The 5DS R sits alongside the 5D MkIII, boasting more pixels than Nikon's D810 (36.3Mp) and Sony's 36.4Mp A7R. In fact, the 5DS R is close to Pentax's medium format 645Z (51.5Mp). So, how does it fare in the field?

Features & Build

We have to start with the headline feature, that 50.6Mp full-frame CMOS chip. It's not just a small increase in pixel count – the 5DS R offers more than double the resolution offered by the 5D MkIII. If this is too many megapixels for you, the camera can be used in a 1.3x or 1.6x crop mode, but it still returns a meaty 30.5 and 19.6Mp respectively. Powering this sensor are a pair of Canon's latest DIGIC 6 processors, which perform faster than the 5D MkIII's older DIGIC 5 version. All this resolution allows for big, A0 size prints, but image quality will be compromised if sub-standard glass is used. As a result, there's a list of recommended lenses on Canon's website.

To further increase image quality and make the most of the sensor, Canon has incorporated a Mirror Vibration Control System to reduce the vibrations and movement caused when you take a shot. What's more, the support around the tripod socket has been reinforced to further protect the camera from vibration and shake.

As mentioned, the S R features technology to cancel out the blurring effects of the low-pass filter. While this increases the risk of moiré, it improves sharpness, making the S R better suited to landscape and studio photography, and the S version for other photo disciplines. With plenty of weather sealing to protect from the elements, the 5DS R features two memory card slots to record the large files – one for SD cards, the other for CF. The rest of the exterior is almost exactly the same as the 5D MkIII, although at 845g, the 5DS R is almost 100g lighter.

The autofocus system boasts 61 points, 41 of which are the more accurate cross-type points. But the number of available cross-type AF points will depend on the lens attached. The 5DS R also offers Canon's Intelligent Tracking and Recognition (iTR) AF technology, which makes use of colour and face information to recognise and track subjects as they move around the frame. There's a couple of areas where the 5DS R can't match the older and lower-priced 5D MkIII, and the first of these is the ISO range. The MkIII has a maximum ISO of

Canon redesigned the mirror mechanism to reduce the risk of camera shake

TEST SHOT



100% DETAIL



Image quality Detail

As there is no 'kit' lens for the 5DS R, we tested it with a number of Canon optics, ranging from wide-angle to telephoto. The image quality is first-class and it is astonishing how much of the picture you can crop and still be left with a sizeable image. The RAW files hold a vast dynamic range, allowing overexposed sky detail to be rescued in conversion software. Files from all the lenses we tested were incredibly sharp and the extra resolution allows you to zoom in and make more precise edits and corrections. Colours in JPEGs are rich and full, without being oversaturated.

The 5DS R features an extra filter in front of the sensor to capture sharper images.

Key features of the Canon 5DS R

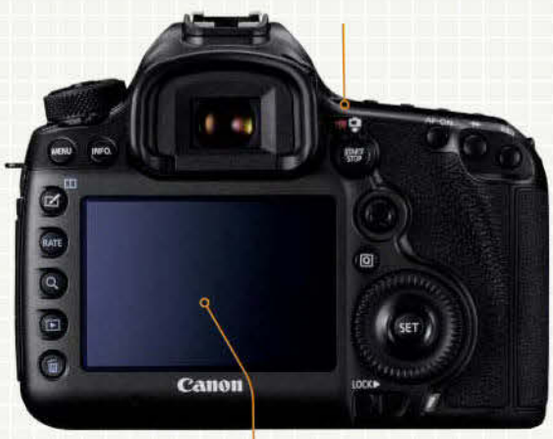
BIG PIXEL COUNT

With 50.6Mp, you can shoot massive images high on detail, or can crop pictures without compromising quality.

TIME-LAPSE MOVIES

The 5DS R is the first Canon that enables you to shoot time-lapse movie footage. If you have enough battery life, the feature can record from 1sec to 99hrs of footage.





DUAL MEMORY CARD SLOTS

The 5DS R offers one SD and one CF card slot. Images can be recorded to both cards in sequence or at once to provide an instant backup.

LARGE LCD SCREEN

Press the review button and you can analyse your image on the 3.2in LCD, which has a vibrant display thanks to the 1040k-dot resolution.

Quickspec

Street price: £3199 body only
Resolution: 50.6Mp (8688x5792)
Format: RAW & JPEG
Sensor: CMOS full-frame (36x24mm)
ISO: 100-6400 (50-12,800 expanded)
Shutter: 30-1/8000sec & Bulb
AF system: TTL-CT-SIR with 61-points
Focusing modes: AI Focus, One Shot, Predictive AI Servo and MF
Metering: Evaluative, Partial, Spot and Centre-weighted average
Burst rate: 5fps
Monitor: 3.2in 1040k-dot LCD
Viewfinder: Optical 100% coverage
Pop-up flash: No **Hotshoe:** Yes
Video: Full HD 1080p @30, 25 & 24fps
Write speeds: 1.2secs RAW, 1.75sec Extra Fine JPEG
Storage: SD, SDHC, SDXC & CF
Weight: 845 (body only)
Dimensions: (WxHxD) 152x116.4x76.4mm
Visit: *www.canon.co.uk*

camera jungle
Buy. Sell. Part-Exchange

Service Rated 5/5
Based on over 300 reviews on trustpilot.co.uk

NEW



< Why buy new for £600
when you can get ALL this for less?



USED, ALL FOR £400*

✓6 month guarantee on used items ✓7 day no-quibble returns

cameraJungle.co.uk

Joe, May 2015
"Fast and efficient. I thoroughly recommend them. They are a pleasure to deal with"
★★★★★

Mark, April 2015
"Selling to them was easy: no fees to pay and just one buyer to deal with....simple, speedy and safe"
★★★★★

Ron, May 2015
"Their service was first class and I am extremely pleased... I will definitely use them again"
★★★★★

+ Sell it back to us when you're done

1 → 2 → 3

Instant Online Quote **Post it, or we collect** **Cash or instore credit!**

If you're unsure about your options, then give our friendly staff a ring today on 020 8949 0123 Mon-Sat, 9am-5pm
*Prices of used products correct at the time of print, subject to availability. All used items are classified as either 'mint' or 'excellent' condition

12,800 (expandable to 25,600), but the 5DS R tops out at 6400 (expandable to 12,800). Secondly, the DSLR is not as well suited for video use. Although you can shoot Full HD video at 30, 25 and 24 fps, and there is a port for an external mic, there is no headphone socket, so you can't monitor audio directly. A USB 3.0 connection (up from USB 2.0 on the 5D MkIII) speeds up the transfer of images and video when shooting tethered – a common practice for high-end professional photoshoots.

Performance & Handling

The 5DS R is a comfortable camera to hold, and the handgrip and textured rubber exterior allow for a reassuringly secure grip. The mode dial has a safety pin in the centre so it can't be adjusted accidentally. Exposure modes are straightforward, with the usual Program, Aperture priority, Shutter priority and Manual modes in addition to Bulb and three custom modes. Canon users will instantly recognise the well-laid-out button configuration that surrounds the large 3.2in LCD screen on the rear. It's the same as the 5D MkIII. Working through the Menu system to set up the 5DS R is equally simple – the tried and tested colour-coded navigation makes finding the right settings easy.

In the field, the dual DIGIC 6 processors come into their own and do a great job of writing the huge files to the memory card reasonably quickly. Using a 32GB 90Mb/sec CF card, RAW images wrote quickly (1.75secs) considering the files size. When shooting at the 5DS R's max frame rate of 5fps, the buffer filled up after 14 frames, but cleared in 4.2secs and was ready to shoot again. JPEGs were a different story and you can fire off over 500 frames in one hit before the buffer slows. Lastly on the speed front, it's worth mentioning that the in-camera HDR mode does take at least 3secs to merge three frames together. Remember though, the 5DS R is not a spray-and-pray camera, and is aimed at photographers seeking quality, not speed.

When it comes to autofocus, the 5DS R performs well, locking on to subjects quickly and accurately whether in its Single point mode or using the 61-point Multi-focus option. For those looking to get sharp shots of moving subjects, the continuous focusing mode (called AI Servo on Canon models) will be needed. To get the best from this, it's worth digesting the various AF preset options in the Menu system. A Predictive AI servo can be set using one of five presets and provides a powerful subject tracking its EOS Intelligent Tracking and Recognition (iTR) AF technology. One preset will ignore movement coming into the frame and continue tracking.



The 5DS R's 50.6Mp sensor boasts more resolution than any DSLR in history. Images measure 145MB when opened up in Photoshop.

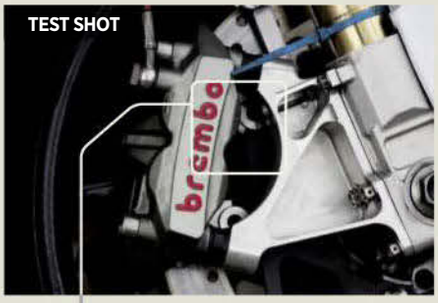


Image quality ISO, JPEG & RAW image test results

With a limited ISO of 6400, it's clear the 5DS R is not a camera for super high ISO use. We tested the ISO performance against the older 5DMkIII in controlled lab conditions and, although the MkIII indeed has the edge, ISO performance from the 5DS R was still good up to 3200. Beyond this mark, with both RAW and JPEG files the speckles of digital Noise are evident, particularly in midtones and highlights. The image is still more than usable, but you wouldn't want to print it at A0 size.



The dual DIGIC 6 processors do a great job of writing the large files to your memory card reasonably quickly

Value for Money

At £3299 body only, there's no denying that the 5DS R is a huge investment. You could buy a full-frame EOS 6D, plus some Canon L glass for the same outlay. However, this is the first DSLR in history to offer such a high resolution. The 5DS is a little more affordable at £2999, but for an extra few hundred pounds for the sharper imagery makes more sense – especially if your profession is photography.

What's more, the 5DS R is still around half the price of Pentax's medium format 645Z, which only offers an extra megapixel in resolution and a far more restricted array of lens choices.

DIGITAL PHOTO THE VERDICT

While the exterior and button layout is almost identical to the older 5D MkIII camera, the 5DS R isn't just another Canon with a slightly higher megapixel count. Quite simply, this full-frame DSLR is a quantum leap forward in resolution, offering photographers who crave quality and wish to print in large formats a genuine alternative to high-priced medium format cameras.

Of course, there are compromises when it comes to such a high pixel count. The 5fps burst rate means this DSLR isn't an action camera (the 7D MkII is more suitable) and the more limited ISO range also reduces options in low light conditions. At £3199, the 5DS R is a big investment, plus you'll need top-notch glass to use those 50 million pixels to their full potential. Image quality is amazing though, and after using a camera of this class, many will find using another DSLR a bit of a step down.

Features & build	★★★★☆
Performance	★★★★★
Image quality	★★★★★
Value for money	★★★★★
Overall score	★★★★★



Quickspec

Street Price: Premium Edition – $149.95 (£96), Premium Upgrade – $99.95 (£51), Basic version £59.99
Compatibility OS X 10.8.0 or later, Windows 7 or later, 64-bit processor, OpenGL 2.0 compatible video card with 256 MB dedicated video RAM, High-speed internet connection for activation, Intel Core 2 Duo, Xeon or better processor, 8GB RAM, 1.5GB HDD space for installation
Free trial available: Yes (30 days)
Visit: *www.on1.com/products/suite9/*

ON1 PPS 9 / $149.95

PERFECT PHOTO SUITE 9

On1's Photoshop plugin pack has evolved into an all-in-one editing package that works in harmony with Photoshop, but can it replace its former host?

TEST BY ANDY HEATHER

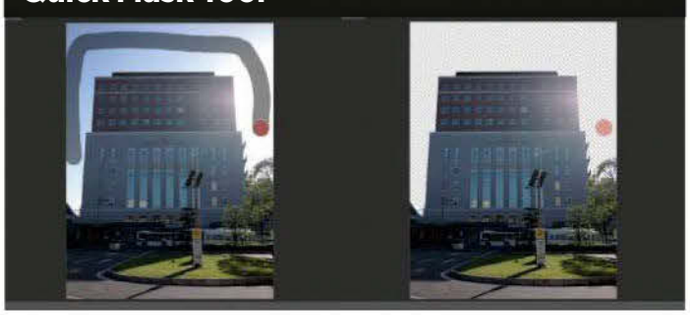
PERFECT PHOTO SUITE 9 from software maker On1 is the latest iteration of a software package that now includes seven powerful apps. While these apps are available separately as plugins for Photoshop, Perfect Photo Suite puts them all in one place and includes integration with Photoshop and Lightroom for those lucky enough to own all three packages.

But is this a smart buy for budding photographers who already own the aforementioned apps? We took a look at the latest version 9.5 to find out.

Two versions

On1's Perfect Photo Suite 9.5 is available in two editions which have slightly different features. The Premium Edition is a standalone application for those who are searching for an all-in-one image-editing solution as well as plugins for Adobe Photoshop CC, CS6, Adobe Lightroom 4, 5, Adobe Photoshop Elements 11, 12, 13, and Apple Aperture 3. The Basic Edition offers only the standalone application with no plugins, but otherwise the features, functions, tools, and capabilities are mostly the same.

Quick Mask Tool



The Quick Mask Tool replaces the Drop and Keep brushes from previous iterations. Just brush roughly over what you want to remove and it will automatically expand the selection to the nearest border it finds.

Browse functionality

One of the features new to Perfect Photo Suite is Browse. This GPU-accelerated RAW preview mode makes Perfect Photo Suite 9 feel like a more complete and integrated solution than previous incarnations. It allows you to quickly view and evaluate your RAW images whether they're on your computer, network, or on a cloud-based storage service. The Browse module features GPU acceleration for quick navigation and automatically displays sources such as Dropbox, Apple iCloud Photo Stream, Google Drive and Microsoft OneDrive.

Perfect Layers

Perfect Photo Suite 9 features Layers, similar to those available in Photoshop. This makes it possible to blend multiple images together, for example when replacing an existing sky with a more interesting one. The Layers Module contains a Quick Mask tool that does a fairly good job of selecting and masking out a sky by simply dragging your brush over it, as long as the difference between the landscape and the sky is clear. For trickier transitions, Perfect Photo Suite 9 has a selection of tools designed to help you finesse and improve the edges.

Perfect Enhance

This module gives you a range of tools for improving the colour, tone and detail in your shots. This is where you would make what photographers called 'basic edits' when processing RAW files in preparation for exporting them to JPEG for sharing. This module also features the Perfect Eraser brush, which works like Photoshop's Spot Healing Brush with the Content-Aware mode activated. It's intended for small to medium-sized objects like powerlines, people, large dust spots and signs. The module also features a Retouch Brush, which is designed to remove skin blemishes or small dust spots. In Photoshop parlance, this brush is most similar to the Spot Healing Brush set to Proximity Match.

Perfect Portrait

The Perfect Portrait module is a more automated approach to retouching portraits than you may be used to in Photoshop. The software automatically detects

The Browse module features GPU acceleration for quick navigation and RAW previews

faces, placing anchor points around the eyes and mouth. With the selection made, it's possible to add smoothness, glow and even colour tints to the skin while protecting the sharpness and tones of the eyes and teeth.

Perfect Effects

This module consists of 14 categories containing dozens of filters for adding colours tints, bloom, softness and other effects. For fans of Instagram and similar smartphone-based image-editing apps, there's a Hipster category which contains light bleeds, textures and Lomo-style effects that are all the rage in photo-sharing apps. If you're into the retro look, this module also features colour film, instant film and mono film emulation presets for those who like to add a vintage flavour to their images.

Perfect B&W

With a library of 97 different presets, this module allows you to try out a range of black & white styles on your RAW files. With so many presets to choose from, you're bound to find one that works out of the box. If you prefer, you can tweak the settings of each preset, including the vignette, texture and tone curve, allowing you to create your own custom styles.

Perfect Resize

Perfect Photo Suite 9's Perfect Resize feature (formerly the Genuine Fractals plugin) maintains clarity and sharpness in your images, even when enlarging. The module also boasts a 'Gallery Wrap' feature, which creates extended margins around your pictures for printing to canvas. You can choose to either stretch or reflect the areas near the edges of the image to avoid losing any part of the photo. Another handy feature is the batch-processing engine which allows you to resize a folder of images in one fell swoop.

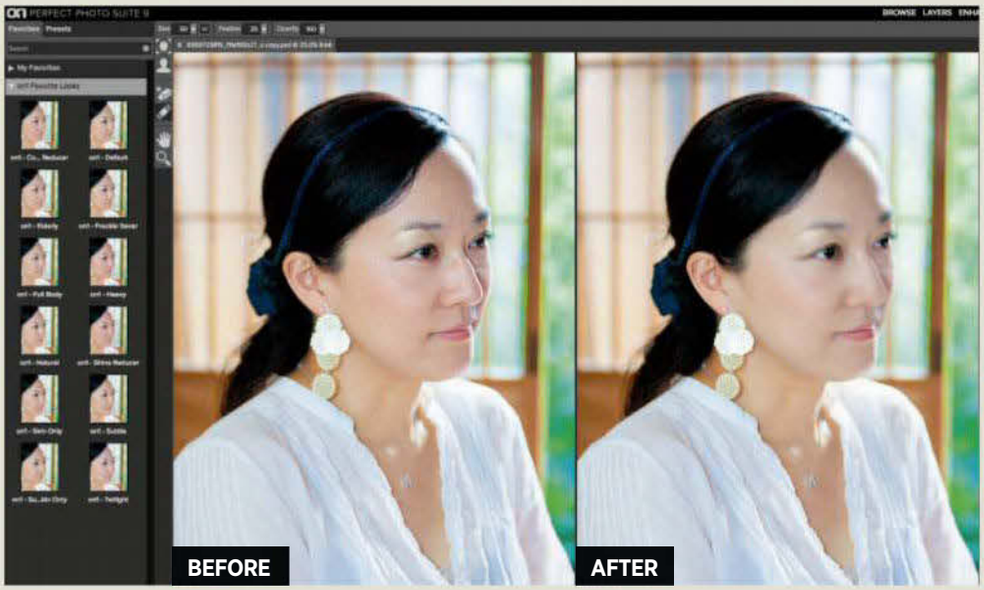
Value for money

The basic version of Perfect Photo Suite 9 is available for £59.99 on the Apple App Store, which is cheaper than the £103.88 for Lightroom 6 and the £64.81 for Elements. The Premium version, reviewed here, usually costs $149.95 (£96), but is on offer at $79.95 (£51) at the time of going to press.

For editing veterans, we'd still recommend a combination of Lightroom and Photoshop; the former for its file organisation capabilities and the latter for the quality of its Layers and effects. However, if you're new to photography and want an automated approach to editing, Perfect Photo Suite 9 is a quick and easy way to make your RAW files shine.

Whether you're an existing Perfect Photo Suite user or you just want to see if the software fits into your existing workflow, we recommend you download a free trial version and try it out for 30 days. With tone curves, fast previews, Layers and Masks, Perfect Photo Suite 9 might just be everything you need in an image-editing app.

Perfect Portrait Module



When you switch to the Portrait module, the software attempts to automatically to identify all the faces in the pic. A box appears around each face and you can click on them in turn to alter the detection parameters to ensure the eyes and the mouth have been correctly selected. From that point you can click on any of the 12 presets as a starting point for your edit. With sliders for Blemishes, Smoothing, Shine, Shadows, Texture skin tone, teeth whitening and eye whitening, you can make the effect as subtle or extreme as you like.

Use Perfect Photo Suite 9 as a plugin

The modules within the Suite can be used as plugins from within Adobe Photoshop, so you can run the effects directly from the host software. Here's how it works:

1 Open an image in Photoshop.

2 Select the Layer you want to work on (the effects work on a copy of your selected Layer, rather than the entire image).

3 From Photoshop's **File** menu, select **Automate**, and then select the module you would like to use, such as **Perfect Effects 9 Suite.**



To try out Perfect Photo Suite 9 for free, visit: *http://www.on1.com/products/suite9*

DIGITAL PHOTO THE VERDICT

Perfect Photo Suite 9 has become more than a set of plugins. With the introduction of the new GPU-accelerated browser, the suite now feels more than ever like a complete editing solution. The decision to buy comes down to whether you like the effects and the workflow, so download the free trial and give it a go.

Features	★★★★☆
Interface	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall score	★★★★☆

PANASONIC G7 / ENTRY LEVEL CSC / £599 BODY-ONLY

AFFORDABLE 4K

The G7 aims to change the way we shoot by pulling 8Mp stills from its 4K videos

TEST BY DAN MOLD

CAMERA BRANDS HAVE been hard at work, inventing new ways to simplify the photo-taking process. Panasonic's latest 4K technology pushes the idea that you'll never miss a moment by shooting a 4K video burst at 30fps and extracting the exact frame you want afterwards. This new technology is becoming a regular feature in Panasonic's CSCs and bridge cameras after making its debut in the widely-praised GH4 last year.

For many, the GH4's body-only price of £1049 is out of reach. But the new G7 borrows many of the features found in its bigger brother and comes in at £450 less. Does this make the G7 a fantastic bargain? We find out.

Features & Build

The G7 takes on a 16.8Mp Micro Four Thirds sensor which measures 17.3x13mm and produces shots with a maximum resolution of 4592x3448px.

A powerful Venus Engine with a quad-core GPU has been employed to handle the processor-hungry 4K video stream and high frame rates – 8fps for RAWs or 40fps for JPEGs. It also provides an ISO range of 200-25,600 (expandable to 100 at the low end) and an impressive shutter range of 60-1/4000sec. This can be pushed to 1/16,000sec with the electronic shutter when shooting JPEGs.

TEST SHOT



100% DETAIL



Image quality Detail & lens

The 14-42mm MEGA O.I.S kit lens impressed with no chromatic aberration detected across the aperture range at both ends of the zoom. That said, soft corners were an issue when shooting at the widest aperture at both 14mm and 42mm. The 'sweet spot' appeared to be around the f/9 mark with sharpness again dipping at the f/14 value. In-camera processing did a good job at controlling barrel distortion in the JPEGs but we did note a slight amount of pincushion distortion at the long end of the zoom.

The headline feature of the G7 is its ability to record 4K, or rather a derivative of 4K called Quad Full HD (QFHD). This format shoots movies at 3840x2160 which is four times the resolution of Full HD and means JPEGs can be extracted at 8Mp. Its 4K mode is more geared towards stills, as the Cinema 4K option found in the GH4 has been left off the bill. In addition there's a dedicated 4K Photo mode on the Drive Mode dial. Here, you can choose from 4K Burst which records while the shutter is depressed, 4K Burst S/S where a press of the shutter starts the recording and another ends it, or 4K Pre-Burst which records 30 frames before and after the shutter is pressed.

The Drive mode dial sits on the left of the top-plate giving easy access to the various Burst, 4K and Self-timer modes. Next to it is the OLED 2,360k-dot Electronic Viewfinder (EVF), and this has a hotshoe and pop-up flash integrated into its housing. On the right you'll find the Mode dial with MASP modes, Intelligent Auto, Custom and Movie modes. Twin command dials make it easy to adjust exposure settings quickly and there's a movie record button behind the shutter to capture those 4K videos.

The 3in, 1,040k-dot screen sits on the back and flips out to assist with awkward compositions. An AF mode switch above the LCD makes it easy to flick through the AFS/AFF, AFC and MF focusing modes. When using autofocus there are even more choices such as Face/Eye Detection AF,

The G7's 4K is geared towards stills use with a dedicated 4K Photo Drive mode



Squeezing the core features of the GH4 into a compact shell, the G7 is a very powerful CSC.

Key features of the Panasonic G7

DRIVE MODE DIAL

A dedicated Drive Mode dial sits to the left of the viewfinder and makes it easy to switch between single shot, burst, Self-timer or 4K Photo.



TWIN COMMAND DIALS

This is a feature found in high-end DSLRs and makes it a breeze to change exposure settings such as aperture and shutter speed.

ELECTRONIC VIEWFINDER (EVF)

The OLED Viewfinder has a huge resolution of 2,360k-dots and lets you see exactly what would appear on the rear screen, including focus peaking and arty effects.



3IN 1040K-DOT LCD

The monitor can be rotated outwards to assist with high or low shooting angles. You can also flick through images or tap to focus with its touchscreen functionality.

Quickspec

Street price: £679 with 14-42mm f/3.5-5.6 MEGA O.I.S lens
Resolution: 16.8Mp (4592x3448px)
Format: RAW & JPEG
Sensor: Micro Four Thirds
ISO: 200-25,600 (100 expanded)
Shutter: 60-1/4,000sec, electronic shutter 1/16,000sec & Bulb mode
AF system: Contrast with DFD
Focusing modes: Manual Focus, Face/Eye Detection AF, Tracking AF, 49-Area AF, Custom Multi, 1-Area and Pinpoint AF
Metering: Multiple, Centre Weighted & Spot **Burst:** 8fps RAW
Monitor: Rotatable 3in 1040k-dot touchscreen LCD
Viewfinder: OLED 2360k-dot EVF
Pop-up flash: Yes **Hotshoe:** Yes
Video: 4K 3840x2160 @ 30p
Write speeds: 1.2secs RAW, 0.83sec Fine JPEG
Storage: SD, SDHC and SDXC
Weight: 360g (body only)
Dimensions: (WxHxD) 124.9x86.2x77.4mm
Visit: *www.panasonic.com*

we buy any camera

transform your un-used or un-wanted photographic gear in to hard cash.

it's quick, easy and safe.

Subject to terms and conditions and item evaluation.

www.webuyanycamera.com

Wilkinson Cameras
www.wilkinson.co.uk

JEREMY WALKER

Landscape *Workshops*

in association with LEE Filters



Would you like to improve your landscape photography?

LEE Filters have teamed up with leading landscape photographer Jeremy Walker for an exclusive North Wales photographic workshop.

Ideally suited to photographers who wish to learn more about the use of filters, the extensive workshop will be limited to just eight photographers and will concentrate on all the key elements of landscape photography.



Snowdonia National Park – *North Wales*
(Weekend Workshop £750)
Friday 23rd to Sunday 25th October 2015

"A fantastic and inspiring week-end which I'd recommend to anyone. I'll be back!"

"*The Lee team, were a fantastic addition... and a distinguishing feature: passionate enthusiasts... there to help... different filters to try...ensured everything worked like clockwork... lovely and fun people to be with.*"

"*We maximised time out 'in the field'... as opposed to 'in the classroom'. This wasn't just a dawn and dusk shooting schedule; it was 'full on', taking images...which is what we want!*"

For further information visit www.leefilters.com or for booking details please contact Jeremy on 01935 872537 or info@jeremywalker.co.uk



LEE Filters

INSPIRING PROFESSIONALS

Tracking AF, 49-Area AF, Custom Multi, 1-Area and Pinpoint AF. It's a contrast-detection based system so you can place your AF point anywhere by tapping the touchscreen. If you wish, you can also resize the AF point.

Wi-Fi is part of the build and allows remote shooting through the Panasonic Image App which is available for free on smart phones and tablets.

Performance & Handling

In theory the G7 shouldn't feel too dissimilar in size and weight to an entry-level DSLR. Its grip is a good size and hugs the hand well, its weight of 410g is only 60g less than Nikon's D5500, and there's not much in the dimensions either. Despite this, the G7 feels remarkably small and portable. This is perhaps partly thanks to the 14-42mm f/3.5-5.6 ASPH Mega O.I.S lens we tested it with. The lens has squat dimensions of 56x49mm but still features a good manual focus ring which is a nice touch.

The G7 boasts Depth from Defocus (DFD) technology and claims to be able to lock onto a subject in just 0.07sec. We couldn't disagree when shooting stills – it didn't falter whether focusing near or far. But the AF performance did slow down when shooting 4K movies. That said, one of the G7's most impressive features is its Focus Peaking which puts a bold, colourful line around items that are sharply focused. It works on both the rear screen and EVF and made manual focusing the best option for video shooting.

The EVF is clear and fluid with almost no sign of lag. A motion sensor sits below it and automatically switches it on when you bring it up to eye level. This took a moment to engage, and if you don't require it, you have the option to switch the EVF on or off manually.

The G7's button layout and camera design is very ergonomic – we were rarely left wondering where specific settings lived. It was a little fiddly to change the AF area size using the touchscreen, however, and took a few attempts even with a dextrous pair of hands. The touch display is very handy though, whether its for scrolling through pics or accessing menus.

You'll need a fast, Class 10 SDHC or SDXC card with a UHS Speed Class U3 rating (or faster) to handle the vast amounts of data from 4K video recording. We used a Panasonic 64GB SDXC U3 card with a write speed of 90MB/s. Here the G7 took 0.83sec to record a single JPEG and 1.2secs to write a lone RAW file. The buffer never filled when shooting a continuous burst of JPEGs but RAWs slowed after 16 shots, taking 8.5secs to clear.



The 4K Photo mode on the drive dial makes it easy to record and extract 8Mp stills from video.

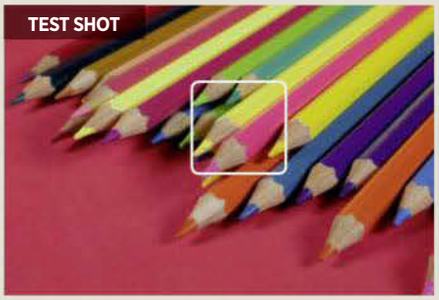


Image quality ISO, JPEG & RAW image test results

Detail was good at the lowest ISO value of 200 but digital Noise crept in at the 400 mark. This became much more apparent at ISO 800, and in-camera Noise Reduction softened the details considerably in our JPEG shots. The trend continued as the ISO was pushed higher. We hesitated from shooting above ISO 1600 where Noise became a big issue when zooming in or cropping. Higher ISO values resulted in very waxy details and a high level of digital Noise.



The G7 didn't bat an eye at focusing from near to afar when shooting stills with its DFD autofocus technology

Value for money

Panasonic's G7 costs £599 body only, £679 with the 14-42mm lens or £849 with the 14-140mm lens, all of which are sizeable amounts of cash.

Nikon's D5500 DSLR is £599 and has a larger 24.2Mp APS-C sensor, while Canon's 100D is a compact DSLR with 18Mp APS-C sensor.

Its main rival from the CSC camp is likely to be Samsung's NX500 which costs £599 with 16-50mm lens. It has a DSLR-sized, APS-C sensor and shoots 4K video, but doesn't have the G7's clever 4K Photo modes.

DIGITAL PHOTO THE VERDICT

The G7 is packed with innovative features that make it a real alternative to a DSLR. Its high burst rate, flip-out screen and focus peaking features are all fantastic, and make the G7 a pleasure to shoot with. It feels light and portable yet is very robust, and its EVF performed well too.

You'll need to decide whether you want the portability and speed that the G7 offers, or the slower bursts and larger APS-C sensors found within entry-level D-SLRs. The G7's ISO results prevented its Image Quality from reaching top marks and its 8fps RAW burst speed is a little slow for a CSC (Nikon's 1 J5 hits 60fps).

If you're considering the GH4 for its 4K features, the G7 is a strong alternative, as it'll save enough cash for a quality lens. All-in-all it's a solid camera that makes shooting high-speed moments easier.

Features & build	★★★★★
Performance	★★★★☆
Image quality	★★★★☆
Value for money	★★★★☆
Overall score	★★★★☆

Take your pictures even further!

50 MINUTES OF EXPERT ADVICE

Expert advice, inspirational images and a FREE copy of DxO FilmPack 3 worth £59!

All this in every issue...

CD with *Learn Photography Now* TV show

Free updated *Complete Camera Guide*

Free Camera School course, with feedback on your images

PLUS Fully interactive digital edition, with loads of exclusive video and images



On sale now from all good magazine retailers

Visit www.greatmagazines.co.uk/pp to see our exclusive money-saving offers!

ACCESSORIES

Photographic Backgrounds

Hard wearing ● low crease ● Washable



PLAIN

8' x 8' £15 plus P&P
8' x 12' ... £24 plus P&P
8' x 16' ... £29 plus P&P

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS



CLOUDED

20 COLOURS

8' x 8' £27 plus P&P
8' x 12' ... £44 plus P&P

SPECIAL OFFER:
8 x 12 CLOUDEDS
2 FOR £80 OR 3 FOR £115

01457 764140

for a FREE colour brochure or visit...

www.colourscape.co.uk

INSURANCE

aaduki

Aaduki Multimedia Insurance

QUOTE AND BUY ONLINE 24 HOURS A DAY
EQUIPMENT, LIABILITY
AND PROFESSIONAL INDEMNITY
01837 658880 www.aaduki.com

HOLIDAYS & COURSES

TOTAL WILDLIFE PHOTOGRAPHY WORKSHOP



5-day residential intensive workshop
with Sussex Wildlife Trust photographer David Plummer

Highlights:
Access to kingfisher, raptor & owl hides
Off-road deer safaris
Full close tuition
Small group size

For dates and prices visit www.davidplummerimages.co.uk

HOLIDAYS & COURSES

Photo Holiday Workshops in Italy

Shoot with pro glamour, lingerie and fashion models.
Take your photography to the next level.
Work with a professional photography team.
Enhance your portfolio shooting in different locations
Courses include: fashion, lingerie fashion nude, portraits, reportage, travel, street photography

Learn industry tips and tricks
Improve your Photoshop skills
Relax and stay in a luxury villa in Rome or experience the mediterranen lifestyle, sunny weather, white sandy beaches, shooting in Salento south Italy



PhotoHolidayWorkshops

www.photoholidayworkshops.com
07711502454

In association with Elinchrom and The Flash Centre

elinchrom creative image lighting technology

Flash Centre TFC

MISCELLANEOUS

Adobe Lightroom 1:1 training

Tailor made, targeted one to one training or group programs (max three people) for Mac users at my home in London, your home/place of work or via the web.

Whether basic set-up or high volume RAW workflow, colour management & back-up strategies - all explained in straightforward, no-nonsense terms.

www.kevinmoran.co.uk 07932 490979

Adobe CERTIFIED EXPERT Photoshop® Lightroom®

DON'T MISS THIS MONTH'S SPECIAL OFFER

GET *DIGITAL PHOTO* MAGAZINE FOR HALF PRICE

Save *50% on when you subscribe for a year of Digital Photo!

See page 24 & 25 for full details

*50% applies when you pay by direct debit

To place your classified advertisement contact: Sue Hunter on 01733 366361 Sue.Hunter@bauermedia.co.uk

PARKCameras

Visit our state of the art stores in Burgess Hill (West Sussex) **and Central London**

Visit our website for directions and opening times for both stores

Experts in photography · Unbeatable stock availability · Competitive low pricing · UK stock

Canon EOS 1200D



18.0 MEGA PIXELS · 3 FPS · £20 cashback

Body Only	+ 18-55 IS STM
£212.00*	£259.00*

*Prices include **£20 cashback** from Canon UK. Ends 19.08.2015

Canon EOS 700D



18.0 MEGA PIXELS · 5 FPS · £50 cashback

Body Only	+ 18-55 IS STM
£364.00*	£419.00*

*Prices include **£50 cashback** from Canon UK. Ends 19.08.2015

Canon EOS M3



24.2 MEGA PIXELS · £50 cashback

+ 18-55 IS STM	Viewfinder kit
£464.00*	£649.00*

*Prices include **£50 cashback** from Canon UK. Ends 19.08.2015

Nikon D3300



24.2 MEGA PIXELS · 5 FPS · £30 cashback

Body Only	+ 18-55 VR II
£304.00*	£349.00*

*Prices include **£30 cashback** from Nikon UK. Ends 26.08.2015

Nikon D5300



24.2 MEGA PIXELS · 5 FPS · £50 cashback

Body Only	+ 18-55 VR II
£429.00*	£449.00*

*Prices include **£50 cashback** from Nikon UK. Ends 26.08.2015

Nikon D5500



24.2 MEGA PIXELS · £60 cashback

Body Only	+ 18-55 VR II
£499.00*	£539.00*

*Prices include **£60 cashback** from Nikon UK. Ends 26.08.2015

Canon EOS 750D



24.2 MEGA PIXELS · 5 FPS

Body Only	+ 18-55 IS STM
£527.00	£607.00

Canon EOS 760D



24.2 MEGA PIXELS · 5 FPS

Body Only	See website for lenses
£649.00	

Canon EOS 7D Mark II



24.2 MEGA PIXELS · 10 FPS

Body Only	Add a grip for £249.00
£1,429.00	

Superb line up of lenses for any occasion. Purchase these Canon DSLRs with selected lenses and claim up to **£250 cashback** from Canon! See website for full details. T&Cs apply.

Nikon D7200



FREE GRIP · 24.2 MEGA PIXELS · 7 FPS

Body Only	+ 18-105 VR
£844.00	£1,049.00

Nikon D610



FREE GRIP · 24.2 MEGA PIXELS · 5 FPS

Body Only	+ 24-85 VR
£1,184.00	£1,599.00

FREE BATTERY GRIP! Purchase these Nikon DSLRs & claim a **FREE Grip** from Nikon! Ends 02.09.15

Nikon P900



16.0 MEGA PIXELS · 83x · NEW!!

Our price	See web for availability
£499.00	

Add a Nikon ML-L3 remote control for only £19.99

Canon EOS 70D



20.2 MEGA PIXELS · 7 FPS

Body Only	+ 18-55 IS STM
£734.00*	£760.00

Add a Canon BG-E14 battery grip for only £169.00

Canon EOS 6D



20.2 MEGA PIXELS · FULL FRAME

Body Only	+ 24-105 IS STM
£1,139.00	£1,499.00

Add a Canon BG-E13 battery grip for only £174.00

Canon EOS-1D X



18.1 MEGA PIXELS · 12 FPS

Body Only	See website for lenses
£4,499.00	

Add a Canon LP-E4N battery for only £139.99

Nikon D750



Trade in bonus · 24.3 MEGA PIXELS · 6.5 FPS · SD card · WiFi

In stock from **£1,499.00**

PLUS, TRADE IN YOUR OLD DSLR AND RECEIVE A £150 BONUS!

OFFER ENDS 31.08.2015

Nikon D810



Trade in bonus · 36.3 MEGA PIXELS · 7 FPS · SD card · FULL FRAME

In stock from **£2,349.00**

PLUS, TRADE IN YOUR OLD DSLR AND RECEIVE A £350 BONUS!

OFFER ENDS 31.08.2015

Canon EOS 5D Mark III



22.3 MEGA PIXELS · FULL FRAME

Body Only	+ 24-70 f/2.8L II
£2,249.00	£3,624.00

Canon EOS 5Ds



50.6 MEGA PIXELS · FULL FRAME · NEW!!

Body Only	NOW IN STOCK!!
£2,999.00	

Canon EOS 5Ds R



50.6 MEGA PIXELS · FULL FRAME · NEW!!

Body Only	NOW IN STOCK!!
£3,199.00	

Superb line up of lenses for any occasion. Purchase these Canon DSLRs with selected lenses and claim up to **£250 cashback** from Canon! See website for full details. T&Cs apply.



Canon XC10



1.0" CMOS SENSOR · 4K · NEW!!

Body Only	XC10 Kit*
£1,530.00	£1,999.00

*XC10 kit includes 128GB Cfast Card and reader



NIKON LENSES

Prices updated DAILY! See **www.parkcameras.com/DPHOTO** for details.

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-S 85mm f/3.5G DX	£375.00	AF-S 16-35mm f/4G ED VR	£829.00
AF-D 14mm f/2.8D	£1,209.00	AF-S 85mm f/1.8G	£349.00	AF-S 16-80mm f/2.8 4E ED VR	£869.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/1.4G	£1,149.00	AF-S 16-85mm f/3.5-5.6G	£429.00
AF-S 20mm f/1.8G ED	£649.00	AF-S 105mm f/2.8G VR	£619.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-D 20mm f/2.8	£463.00	AF-DC 105mm f/2 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£999.00
AF-D 24mm f/2.8D	£369.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-D 28mm f/2.8	£245.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£459.00
AF-S 28mm f/1.8G	£495.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£569.00
AF-S 35mm f/1.4G	£1,295.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-5.6 VR	£599.00
35mm f/2 AF Nikkor D	£255.00	AF-S 300mm f/4 D IF-ED	£1,029.00	AF-S 24-70mm f/2.8G ED	£1,199.00
AF-S 35mm f/1.8G ED	£429.00	AF-S 300mm f/4E PF ED VR	£1,639.00	AF-S 24-85mm VR	£399.00
AF-S 35mm f1.8G DX	£139.00	AF-S 400mm f/2.8 FL ED VR	£10,399.00	AF-S 24-120mm f/4G ED VR	£749.00
AF-S 40mm f/2.8G ED	£185.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 28-300mm ED VR	£659.00
AF 50mm f/1.4D	£244.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 55-200mm f/4 5.6G VR II	£279.00
AF-S 50mm f/1.4G	£275.00	AF-S 600mm f/4G ED VR	£6,899.99	AF-S 70-200mm f/2.8 VR II	£1,579.00
AF-D 50mm f/1.8	£109.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 70-200mm f/4.0 ED VR	£899.00
AF-S 50mm f/1.8G	£140.00	AF-S 800mm f/5.6E FL ED VR	£13,994.00	AF-S 70-300mm IF ED VR	£406.00
AF-S 58mm f/1.4G	£1,135.00	AF-S 10-24mm f/3.5-4.5G	£639.00	AF-D 80-400mm ED VR	£939.00
AF-D 60mm f/2.8 Micro	£368.00	AF-S 12-24mm f/4 G IF-ED	£859.00	AF-S 80-400mm ED VR	£1,899.00
AF-S 60mm f/2.8G Micro ED	£369.00	AF-S 14-24mm f/2.8G ED	£1,315.00	AF-S 200-400mm VR II	£4,899.00

CANON LENSES

Prices updated DAILY! See **www.parkcameras.com/DPHOTO** for details.

14mm f/2.8L II USM	£1,649.00	200mm f/2.0L IS USM	£4,399.00	EF-S 18-135mm IS STM	£329.00
20mm f/2.8 USM	£385.00	200mm f/2.8L USM/2	£569.00	EF-S 18-200mm f/3.5-5.6	£389.00
24mm f/1.4L Mk II USM	£1,224.00	300mm f/2.8L USM IS II	£4,799.00	24-70mm f/2.8L II USM	£1,400.00
24mm f/2.8 IS USM	£455.00	300mm f/4.0L USM IS	£999.00	24-70mm f/4.0L IS USM	£699.00
EF-S 24mm f/2.8 STM	£139.00	400mm f/2.8L USM IS II	£7,698.00	24-105mm f/4.0L IS USM	£749.00
28mm f/1.8 USM	£379.00	400mm f/4.0 DO IS II	£6,999.00	24-105mm (White Box)	£729.00
28mm f/2.8 IS USM	£389.00	400mm f/5.6L USM	£919.00	24-105mm f/3.5-5.6 IS STM	£375.00
35mm f/1.4L USM	£989.00	500mm f/4.0L IS MK II	£6,899.00	28-300mm f/3.5 5.6L IS	£1,849.00
35mm f/2.0 IS USM	£399.00	600mm f/4.0L IS MK II	£8,895.00	EF-S 55-250mm f/4 5.6 IS STM	£225.00
40mm f/2.8 STM	£149.00	800mm f/5.6L IS USM	£9,899.00	70-200mm f/2.8L IS II USM	£1,499.00
50mm f/1.2 L USM	£1,000.00	TSE 17mm f/4.0L	£1,599.00	70-200mm f/2.8L USM	£975.00
50mm f/1.4 USM	£244.00	TSE 24mm f/3.5L II	£1,479.00	70-200mm f/4.0L IS USM	£839.00
50mm f/1.8 II	£88.00	TSE 45mm f/2.8	£1,099.00	70-200mm f/4.0L USM	£459.00
50mm f/1.8 STM	£129.00	TSE 90mm f/2.8	£1,124.00	70-300mm f/4.0-5.6 IS	£368.00
50mm f/2.5 Macro	£203.00	8-15mm f/4L Fisheye USM	£915.00	70-300mm f/4.0 5.6L IS USM	£904.00
EF-S 60mm f/2.8 Macro	£333.00	EF-S 10-18mm IS STM	£189.00	70-300mm DO IS USM	£1,118.00
MP-E 65mm f/2.8	£853.00	EF-S 10-22mm f/3.5 4.5	£410.00	75-300mm f/4.0-5.6 III	£188.00
85mm f/1.2L II USM	£1,499.00	EF 11-24mm f/4L USM	£2,799.00	75-300mm f/4.0-5.6 III	£219.00
85mm f/1.8 USM	£251.00	EF-S 15-85mm f/3.5 5.6 IS	£531.00	100-400mm L IS USM II	£1,999.00
100mm f/2 USM	£358.00	16-35mm f/2.8L II USM	£1,100.00	200-400mm f/4.0L USM	£8,598.00
100mm f/2.8 USM Macro	£385.00	16-35mm f/4.0L IS USM	£737.00	1.4x III Extender	£319.00
100mm f/2.8L Macro IS	£639.00	17-40mm f/4.0L USM	£549.00	2x III Extender	£319.00
135mm f/2.0L USM	£737.00	EF-S 17-55mm f/2.8 IS USM	£532.00	EF 12II Extension Tube	£79.99
180mm f/3.5L USM	£1,049.00	EF-S 18-55 IS II (No packaging)	£79.00	EF 25II Extension Tube	£139.99

SONY OFFERS

Visit our London or Burgess Hill stores where you can try out the range of Sony cameras and lenses, to help choose the perfect product.

Sony α7



24.3 MEGA PIXELS · 5 FPS · £100 cashback

Body Only	+ 28-70mm
£699.00*	£899.00*

*Prices include **£100 cashback** from Sony UK. Ends 06.09.2015

Sony α7 II



24.3 MEGA PIXELS · FULL FRAME · £100 cashback

Body Only	+ 28-70mm
£1,144.00*	£1,549.00*

*Prices include **£100 cashback** from Sony UK. Ends 06.09.2015

Sony α7R II



42.4 MEGA PIXELS · FULL FRAME · NEW!!

NEW & Expected Summer 2015

Pre-order to receive one of the first cameras in the UK

Sony RX10



20.2 MEGA PIXELS · 8.3x · £50 cashback

Our price	RX10 + batt
£549.00*	£612.00*

*Prices include **£50 cashback** from Sony UK. Ends 06.09.2015

Sony RX1 / RX1R



24.0 MEGA PIXELS · f/2.0 ZEISS LENS · £200 cashback

RX1	+ 28-70mm
£1,899.00*	£1,949.00*

*Prices include **£200 cashback** from Sony UK. Ends 06.09.2015





Claim up to £200 cashback available on selected Cybershot, Handycam, Alpha Interchangeable Lens Cameras, Accessories and Lenses. Ends 06.09.2015

Purchase any Sony DSLR, CSC or RX cameras, & receive an additional 1 year warranty! SONY +1

For a whole range of special offers, visit us at the British Birdwatching Fair

21st - 23rd August 2015

FIND US AT OUTDOOR DISPLAY 8

Associate sponsor Birdfair



All prices include VAT @ 20%. For opening times and store addresses, visit www.ParkCameras.com/DPHOTO. All products are UK stock. E&OE. * = Please mention "Digital Photo" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website - updated daily
www.ParkCameras.com/DPHOTO
or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) **or Sunday** (11:00am - 4:30pm)
01444 23 70 55

What Digital Camera Amateur Photographer GOOD SERVICE AWARD 2015 GOLD

UK's largest independent photo store • Award winning customer service • Family owned & Run

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four-Thirds fit. See below to find a lens for you – at **LOW PARK CAMERAS PRICES**!

Sigma 24-35mm
f/2 DG HSM ART



Available soon **£949.99**
See website for details
Pre order to receive one of the first in the UK!

Sigma DP0 Quattro



Available soon **£899.00**
See website for details
Pre-order to receive one of the first in the UK!

Sigma 150-600mm
f/5-6.3 DG OS HSM Contemporary



Now in stock **£899.00**
See website for details
Add a Sigma LH105 01 Lens hood for £30.00

SIGMA LENSES

Prices updated DAILY!
See **www.parkcameras.com/DPHOTO** for details.

4.5mm f/2.8 Fisheye EX DC	fr. £279.99	180mm f/2.8 EX DG OS HSM	£1,049.99	50-800mm f/4.5-6.3 DG OS HSM	£799.00
8mm f/3.5 Fisheye EX DG	£615.00	300mm f/2.8 APO EX DG	£2,319.00	70-200mm f/2.8 OS	£799.00
10mm f/2.8 EX DC HSM	£299.99	500mm f/4.5 APO EX DG	£3,839.99	70-300mm f/4.0-5.6 Macro	£150.00
15mm f/2.8 Fisheye EX DG	£474.00	800mm f/5.6 APO EX DG	£4,399.99	70-300mm f/4.0-5.6 DG Macro	£98.00
19mm f/2.8 DN	fr. £124.99	8-16mm f/4.5-5.6 DC HSM	fr. £549.00	70-300mm f/4.0-5.6 DG OS	£199.00
20mm f/1.8 DG Asph. RF	£389.00	10-20mm f/4-5.6 EX DC	£289.99	120-300mm f/2.8 OS HSM S	£2,699.00
20mm f/1.8 DG Asph. RF	£389.00	10-20mm f/3.5 EX DC HSM	£399.00	150-500mm f/5.0-6.3 DG OS	£649.00
24mm f/1.4 DG HSM	£699.00	12-24mm f/4.5-5.6 II DG HSM	£599.00	150-600mm f/5.0-6.3 (C)	£899.00
30mm f/1.4 DC HSM ART	£379.00	17-50mm f/2.8 DC OS HSM	£309.00	150-600mm f/5.0-6.3 (SPORT)	£1,499.00
30mm f/2.8 DN	£139.99	17-70mm f/2.8-4 Macro OS	£329.00	200-500mm f/2.8 EX DG	£12,799.99
35mm f/1.4 DG HSM ART	£699.99	18-35mm f/1.8 DC HSM	£649.00	300-800mm f/5.6 EX DG HSM	£5,599.99
50mm f/1.4 EX DG HSM	£299.00	18-200mm f/3.5-6.3 II DC OS	£199.99	EX DG 1.4x APO	£198.00
60mm f/2.8 DN	fr. £119.99	18-200mm f/3.5-6.3 OS HSM	£269.00	1.4x Tele Converter TC-1401	£239.99
70mm f/2.8 Macro	fr. £249.99	18-250mm Macro OS HSM	£299.00	EX DG 2x APO DG	£239.00
85mm f/1.4 EX DG HSM	£649.00	18-300mm f/3.5-6.3 DC OS HSM	£399.00	2x Tele Converter TC-2001	£329.00
105mm f/2.8 EX DG OS HSM	£399.00	24-70mm f/2.8 IF EX DG	£599.00	USB Dock	£39.95
150mm f/2.8 OS Macro	fr. £629.99	24-105mm f/4 DG OS HSM	£645.99	Sigma Filters	from £17.99

Visit us in store & try these lenses out for youself & receive expert advice

Tamron SP 24-70mm
f/2.8 Di VC USD



In stock at **£640.00**
See website for details
Price shown includes £100 Cashback

Tamron 16-300mm
f/3.5-6.3 Di II VC PZD Macro



In stock at **£399.00**
See website for details
Price shown includes £50 Cashback

Tamron SP 150-600mm
f/5-6.3 Di VC USD



In stock at **£769.00**
See website for details
Price shown includes £100 Cashback

Leica Q
(typ 116)



In stock at **£2,900.00**
See website for details
Add a Leica Q Leather protector for £110

Leica D-Lux
(typ 109)



In stock at **£779.00**
See website for details
Free Lexar 32GB Pro SD UHS-I 600x Card with this camera

LEICA M LENSES

28mm f/2 Summicron-M	£2,845.00
35mm f/2 Summicron-M	£2,099.00
35mm f/1.4 Summilux-M	£3,249.00
35mm f/2.4 Summarit	£1,450.00
50mm f/2.4 Summarit	£1,250.00
75mm f/2.4 Summarit	£1,400.00
90mm f/2.4 Summarit	£1,500.00
50mm f/2 Summicron-M	£1,655.00
50mm f/1.4 Summilux-M	£2,755.00
50mm f/0.95 Noctilux	£7,500.00
75mm f/2 Summicron-M	£2,545.00
90mm f/2 Summicron-M	£2,755.00

Panasonic LUMIX GX8



Panasonic FZ330



Available from **£499.00**
See website for details
Pre-order for one of the first available in the UK

Olympus E-M10



+ 14-42 EZ **£424.00***
Twin Kit **£524.00***
Claim £75 Cashback from Olympus
*Price shown includes £75 cashback

Olympus E-M1



+ 12-50mm **£949.00***
Twin Kit **£2,349.00***
Claim £150 Trade-in bonus
*Price shown includes trade-in

Olympus 7-14mm
f/2.8 PRO



In stock now
£999.00
Pre order now to receive one of the first available stock

Panasonic G7



Available from **£499.00***
See website for details
*Price shown includes £100 Trade-in
Pre-order for one of the first available in the UK

Panasonic GX7



GX7 + 14-42 **£383.00***
+ 20mm **£461.00***
*Price shown includes £50 cashback claimed from Panasonic

Panasonic GH4



Body Only **£949.00***
+ 14-140mm **£1,299.00***
*Price shown includes £100 cashback claimed from Panasonic

Olympus E-M5 Mark II

A new addition to the E-M5 Mark II range with a limited edition model complete with exclusive strap, numbered body & owners card.



from £869.00
Now available with 0% finance

Olympus 8mm
f/1.8 PRO FISHEYE



See web for availabilty
£799.00
Pre order now to receive one of the first available stock

Pentax K-S2



In stock from **£529.00**
See website for details
18 50mm kit **only £599.00**
18 135mm kit **only £829.00**

Pentax K-3 II



K-3 II Body **£769.00**
+ 18-55mm **£849.00**
18 55mm kit **only £849.00**
18 135mm kit **only £1,069.00**

Pentax 645z



645z Body **£6,799.00**
+ 55mm **£7,699.00**
See online for our full range of Pentax 645z lenses

OLYMPUS MICRO 4/3 LENSES

9mm Fish-Eye Body Cap	£79.00	9-18mm f/4-5.6	£339.00*
12mm f/2.0 Silver	£556.00	12-40mm f/2.8 Pro	£799.00
15mm f/8.0 Body Cap	£59.00	12-50mm f/3.5-6.3	from £199.00
17mm f/1.8 Silver / Black	£359.00	14-150mm f/4.0-5.6 II	£429.00*
17mm f/2.8 Silver	£229.00	40-150mm f/4.0-5.6R	£129.00
25mm f/1.8 Silver / Black	£299.00	14-42mm Black (Unboxed)	£99.99
45mm f/1.8 Silver / Black	£143.00*	14-42mm f/3.5-5.6 II R MFT	£239.00
60mm f/2.8 Macro	£365.00	40-150mm f/2.8 Pro MFT	See web
75mm f/1.8 Silver / Black	£709.00	75-300mm f/4.8-6.7 ED II	£289.00*

*Prices shown includes cashback

MORE OLYMPUS!

E-PL6 Black + 14-42mm EZ	£373.62
Tough TG-835	£179.00
Tough TG-850	£189.97
Tough TG-860	£239.00
Tough TG-3	£249.00
SP-100EE	£249.00
SH-60 Black	£169.00
SH-1 Black	£179.99
SH-2 Silver **NEW**	£249.00

See web for full details



Fujifilm X-T10



Body Only **£499.00**
kits from **£599.00**
Add a Fujifilm Leather ½ case for just £65.00

Fujifilm X-Pro1



Body Only **£499.00**
Twin Kit **£649.00**
Claim a **FREE** Case when you buy the twin kit for £649

Fujifilm X-T1



From **£919.00***
*Price shown includes £80 trade in



Sign-up to our newsletter
Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products

Every Week @

Premier Ink & Photographic



Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

Total Digital Photography Ink Test Winner ★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine

Canon

PGi29 Pixma Pro 1
Originals:
Set of 12 £229.99
Colours 36ml each £19.99

PGi72 Pixma Pro 10
Originals:
Set of 10 £94.99
Colours 14ml each £9.99

CLi42 Pixma Pro 100
Originals:
Set of 8 £74.99
Colours 13ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

CLi8 Pixma Pro 9000
Originals:
Set of 8 £74.99
Colours 14ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

PGi9 Pixma Pro 9500
Originals:
Set of 10 £84.99
Colours 14ml each £8.99
Compatibles:
Set of 10 £44.99
Colours 14ml each £4.99

More Canon Inks...
Originals:
PGi520/CLi521 Set of 5 £42.99
PGi520 Black 19ml £9.99
CLi521 Colours 9ml £8.99
PGi525/CLi526 Set of 5 £42.99
PGi525 Black 19ml £9.99
CLi526 Colours 9ml £8.99
PGi550/CLi551 Set of 5 £37.99
PGi550 Black 15ml £9.99
CLi551 Colours 7ml £7.99
PGi550/CLi551XL Set of 5 £54.99
PGi550XL Black 22ml £11.99
CLi551XL Colours 11ml £10.99
PG540 Black 8ml £10.99
PG540XL Black 21ml £15.99
CL541 Colour 8ml £13.99
CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
Compatibles:
PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
PGi5/CLi8 Set of 5 £19.99
PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 £22.99
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



Travel Albums
Over a dozen designs in stock.



Grafton Albums
Available in Burgundy or Blue.



Baby Albums
Multiple different designs available.



Emilia Frames
Distressed wood shabby chic effect.
Blue or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 £32.99
Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

hp

Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99
Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Ilford Galerie

Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Permajet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

EPSON

Premium Gloss 255gsm:
6x4 40 sheets +40 FREE £9.99
7x5 30 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier Ink & Photographic

Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

SDHC & SDXC

Lexar Professional

633X (95MB/s)

16GB	£8.99
32GB	£15.99
64GB	£27.99
128GB	£54.99

1000X (150MB/s)

16GB	£14.99
32GB	£22.99
64GB	£35.99
128GB	£63.99

2000X (300MB/s)

32GB	£51.99
64GB	£95.99

Sandisk Blue

33X (5MB/s)

4GB	£3.49
8GB	£3.99
16GB	£5.99

Sandisk Ultra

266X (40MB/s)

8GB	£4.99
16GB	£6.99
32GB	£12.99
64GB	£24.99

Sandisk Extreme

400X (60MB/s)

16GB	£10.99
32GB	£17.99
64GB	£34.99

Sandisk Extreme Pro

633X (95MB/s)

16GB	£17.99
32GB	£23.99
64GB	£42.99
128GB	£82.99

1866X (280MB/s)

16GB	£49.99
32GB	£79.99
64GB	£129.99

Compact Flash

Lexar Professional

800X (120MB/s)

8GB	£19.99
16GB	£27.99
32GB	£36.99
64GB	£56.99

1066X (160MB/s)

16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra

333X (50MB/s)

8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme

800X (120MB/s)

16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro

1066X (160MB/s)

16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

XQD Cards

Lexar Professional

1333X (200MB/s)

32GB	£69.99
64GB	£99.99

MicroSDHC & SDXC

Lexar Professional

633X (95MB/s)

32GB	£21.99
64GB	£43.99

Delkin Professional

375X (56MB/s)

32GB	£16.99
64GB	£32.99

Sandisk Ultra

320X (48MB/s)

16GB	£6.99
32GB	£12.99
64GB	£24.99

Readers & Cases

Lexar USB3 Card Reader	£22.99
Lexar HR1 Workflow Hub	£49.99
Delkin USB2 Card Reader	£9.99
Delkin USB3 Card Reader	£19.99
Delkin SD Card (x8) Case	£6.99
Delkin CF Card (x4) Case	£6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£12.99
EN-EL21 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 Panasonic	£19.99
DMW-BCM13 Panasonic	£19.99
DMW-BLB13 Panasonic	£27.99
DMW-BLC12 Panasonic	£23.99
DMW-BLD10 Panasonic	£23.99
DMW-BLG10 Panasonic	£22.99
DMW-BMB9 Panasonic	£22.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLB-1137D for Samsung	£9.99
SLB-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
BY-1 for Sony	£12.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon	£84.99
5DMkIII for Canon	£84.99
6D for Canon	£84.99
7D for Canon	£84.99
70D for Canon	£84.99
650D/700D for Canon	£84.99
D600 for Nikon	£84.99
D800/D810 for Nikon	£84.99
D3300/D5300 for Nikon	£74.99
D7100 for Nikon	£84.99

Battery Chargers

Universal Chargers

Unipal ORIGINAL	£19.99
Unipal PLUS	£24.99
Unipal EXTRA	£29.99

AA & AAA Chargers

Hahnel TC Novo inc. 4xAA	£8.99
Energizer Pro inc. 4xAA	£14.99
Energizer 1 Hr inc. 4xAA	£22.99

Other Batteries

Pre-Charged Rechargables

AA GP Recyko 3+1 FREE	£5.24
AAA GP Recyko 3+1 FREE	£5.24
AA Energizer Extreme (4)	£8.99
AAA Energizer Extreme (4)	£6.99

Standard Rechargeables

AA GP 2600mAh (4)	£9.99
AA Lloytron 1300mAh (4)	£3.99
AA Lloytron 2700mAh (4)	£6.99
AAA Lloytron 1100mAh (4)	£3.99

Lithium Batteries

AA Energizer Ultimate (4)	£5.99
AAA Energizer Ultimate (4)	£5.99
CR123A Energizer (1)	£1.99
CR2 Energizer (1)	£1.99
2CR5 Energizer (1)	£3.99
CRP2 Energizer (1)	£3.99
CRV3 Energizer (1)	£5.99
A544 Energizer Alkaline (1)	£1.99
A23 Energizer Alkaline (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, **CR2032** etc	£1.99

Filters



One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame

UV Filters

37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame

Circular Polarisers

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD

ND4 & ND8 Filters

52mm	£26.99
58mm	£34.99

Marumi DHG Slim Frame Multi-coated

Clear Protectors

37mm	£10.99
43mm	£10.99
46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multi-coated

UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multi-coated

Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame

UV Filters

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£11.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

HOYA Pro-1D Slim Frame Multi-coated

Clear Protectors

52mm SPECIAL	£16.99
58mm	£28.99
62mm	£31.99
67mm	£35.99
72mm	£39.99
77mm SPECIAL	£29.99
82mm	£49.99

HOYA Pro-1D Slim Frame Multi-coated

Circular Polarisers

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

Square Filters



We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet for 8 filters	£9.99
Adapter Rings 49-82mm	£4.99
Circular Polariser	£27.99
ND2 Solid	£12.99
ND2 Soft Graduated	£13.99
ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
Light Blue Graduated	£12.99
Dark Blue Graduated	£12.99
Light Tobacco Graduated	£12.99
Dark Tobacco Graduated	£12.99
Light Sunset Graduated	£14.99
Dark Sunset Graduated	£14.99
Starbursts x4, x6, x8	£17.99
Red/Green/Yellow each	£14.99
Six-piece ND Filter Kit	£59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder	£24.99
Adapter Rings 52-95mm	£8.99
ND2 Solid	£16.99
ND2 Soft Graduated	£17.99
ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£17.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

A-Type: 67mm wide filters

Standard Holder	£4.99
Adapter Rings 37-62mm	£8.99
ND2 Solid	£10.99
ND2 Graduated	£11.99
ND4 Solid	£10.99
ND4 Graduated	£11.99
ND8 Solid	£11.99
ND8 Graduated	£12.99

Lens Accessories

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-63C Canon 18-55 IS STM	£9.99
EW-73B Canon 18-55 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
HB-32 Nikon 18-105 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99

Stepping Rings

25mm to 105mm
160 different sizes £4.99-5.99

Reversing Rings

52mm to 77mm
Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99

Coupling Rings

49mm-77mm £9.99-£11.99

Screw-Fit Lens Hoods

37mm Rubber Hood	£3.99
40.5mm Rubber Hood	£3.99
43mm Metal Hood	£5.99
46mm Rubber Hood	£3.99
46mm Metal Hood	£5.99
49mm Rubber Hood	£3.99
49mm Shaped Petal Hood	£6.99
52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
55mm Rubber Hood	£3.99
55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
62mm Rubber Hood	£4.99
62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
67mm Shaped Petal Hood	£7.99
72mm Rubber Hood	£5.99
72mm Shaped Petal Hood	£9.99
77mm Rubber Hood	£5.99
77mm Shaped Petal Hood	£9.99

Lens Caps

Lens Caps Centre-Pinch	£2.99
Body & Rear Lens Caps	£3.99

Straps & Accessories

peak design

The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.

From £15.99



BLACKRAPID

Sling Straps from £29.99



OP TECH USA

Neoprene Straps from £11.99

Tripods & Monopods

Manfrotto Carbon Fibre Monopod Only £59



Manfrotto XPRO 3 Way Head £99



3 Legged Thing

EVO3 IS HERE

Vyv	£149
Rick	£199
Brian	£349



NEW Manfrotto 190 & 055 tripods from just £149



Manfrotto

hähnel

Triad 30 Tripod with BH30 Ball Head Only £39



Camera Bags

Billingham

A big range of Billingham bags starting at £109



MindShift

Mind Shift bags from £27



thinkTANK photo

Entire range of ThinkTank bags in stock, from just £25.99



Action Cameras

GoPro

Be a HERO.



HERO4

A massive range of GoPro Cameras, Batteries, Memory Cards and Accessories in stock at competitive prices!

Genuine GoPro

Hero	£CALL US
Hero+	£CALL US
Hero3+ Black	£CALL US
Hero4 Silver	£CALL US
Hero4 Black	£CALL US
Hero4 Session	£CALL US
Battery Hero3+	£14
Battery Hero4	£14
Dual Charger Hero3+	£25
Dual Charger Hero4	£39
Battery BacPac	£39
LCD Touch BacPac	£59
Blackout Housing	£39
Tripod Mounts	£7
Chest Harness	£29
Head Strap	£14
Helmet Strap	£12
Handlebar Mount	£14
The Handler	£21

E&EO. Prices may be subject to change, but hopefully not!

Uttings Optics & Photographic

for the Great Outdoors

www.uttings.co.uk

OVER 1.5 MILLION UNIQUE VISITORS A YEAR
VISIT OUR WEBSITE AND REGISTER NOW! -
To receive exclusive offers and promotional emails every week...www.uttings.co.uk

NEXT DAY DELIVERY
Order before 2.30pm Monday to Friday & get your order **NEXT DAY** (Sat extra).

POSTAL ADDRESS
Uttings Ltd
PO Box 672, Norwich,
NR3 2ZR

"The best service I have received from any company in the last few years by far." ★★★★★
"Outstanding value and service" ★★★★★
★★★★★ "First class..." ★★★★★ "Great company to deal with" ★★★★★ "Uttings rocks!"

Our customers love us! ★★★★★ We have loads of great customer reviews — Trustpilot

VISIT OUR WEBSITE NOW AND REGISTER NOW! - To receive exclusive offers and promotional emails every week...www.uttings.co.uk

SWAROVSKI OPTIK ATX/STX MODULAR TELESCOPES

FREE Swarovski Cleaning Kit worth £30

12 Months Interest Free Credit

SWAROVSKI OPTIK PREMIER DEALER

A choice of 3 Objective Modules65, 85 & 95 mm and 2 eyepiece modules (angled / straight) for a total of 6 different options.

See the ATX/STX in action on YouTube

3 OBJECTIVES • 2 EYEPIECES • 6 COMBINATIONS

	RRP	NOW	10% Dep	12 MONTHS INTEREST FREE CREDIT Monthly Payment
OBJECTIVE MODULES (REQUIRES EYEPIECE)				
65mm Objective Module	£690	£620	£62	£46.50
85mm Objective Module	£1200	£1080	£108	£81
95mm Objective Module	£1490	£1340	£134	£100.50
EYEPIECE MODULES				
ATX Angled Eyepiece Module	£1700	£1530	£153	£114.75
STX Straight Eyepiece Module	£1700	£1530	£153	£114.75
CASES				
2 Piece Stay on Case		£192		

BUNDLE OPTIONS
Includes FREE Lowepro Scope Travel 200AW Backpack RRP £139

ATX/STX 25-60x65	£2390	£2150	£215	£161.25
ATX/STX 25-60x85	£2900	£2610	£261	£195.75
ATX/STX 30-70x95	£3190	£2870	£287	£215.25

ATX/STX ACCESSORIES	
TLS APO Apochromat Telephoto Lens System for ATX/STX	£391
DCB II Swing Adapter for ATX/STX	£292
SSR II Telescope Rail	£120
Stay on Case for Objective Modules	£105
Stay on Case for ATX/STX Eyepiece Modules	£97

Lowepro FREE LOWEPRO SCOPE TRAVEL 200AW BACKPACK RRP £139
With all Swarovski ATS/STS or ATX/STX Bundles

SWAROVSKI OPTIK ATS/STS HD HIGH DEFINITION

Giving you all the features that you would look for in a lightweight, reliable spotting scope, providing the perfect start for anyone taking an interest, for instance, in the world of birdwatching.

12 Months Interest Free Credit — FREE Swarovski Cleaning Kit worth £30

PA-i5 ADAPTER
Turn your iPhone in a single motion into a telephoto zoom lens.
for iPhone 5/5s £115
Additional Adapters £17

	RRP	NOW	10% Deposit	12 MONTHS INTEREST FREE CREDIT Monthly Payment From
ANGLED OR STRAIGHT				
ATS/STS HD 65mm	£1200	£1080	£108	£81
ATS/STS HD 80mm	£1720	£1549	£155	£116.16

BUNDLE OPTIONS - ANGLED OR STRAIGHT
Includes FREE Lowepro Scope Travel 200AW Backpack RRP £139

ATS/STS HD 65mm c/w 20-60x zoom	£1620	£1459	£146	£109.41
ATS/STS HD 65mm c/w 25-50x zoom	£1710	£1539	£154	£115.41
ATS/STS HD 80mm c/w 20-60x zoom	£2140	£1928	£193	£144.58
ATS/STS HD 80mm c/w 25-50x zoom	£2230	£2008	£201	£165.58

ATS/STS ACCESSORIES		EYEPIECES	
TLS 800 Telephoto Lens for your SLR	£435	20-60x S Zoom Eyepiece	£379
DCB II Swing Adapter	£278	25-50x W Zoom Eyepiece	£459
SSR II Telescope Rail	£120		
Stay on Case	£155		

APO TELEVID SPOTTING SCOPES

Leica PREMIER AUTHORISED DEALER

Robustly engineered construction with a compact design. Offering a wide field of view with high colour fidelity, pin-sharp detail resolution & maximum contrast.

FREE LOWEPRO SCOPE TRAVEL 200AW BACKPACK RRP £139 WITH EVERY LEICA BUNDLE

	RRP	NOW
APO Televid 82 Angled or Straight c/w 25-50x WW	£3230	£2699
APO Televid 65 Angled or Straight c/w 25-50x WW	£2630	£2199
Leica Stay on Case was £180 **NOW ONLY £155**	Photo Adaptor RRP £520	**NOW £469**
SKUA Stay on Case	£79	Leica 1.8x Extender £299

BUNDLE DEALS... PLUS FREE Tripod Carrying System RRP £69 with TSN 883

SAVE £700

Kowa TSN 883/884 SPOTTING SCOPES ANGLED OR STRAIGHT
Redefining the standards of color brilliance.
TSN 883/884 c/w 25-60x, 50C & Tripod Carrying System £3999 — RRP £2299 NOW

Kowa Eyepieces from £195
Kowa Stay on Cases from £49

SAVE £300

Kowa TSN 663/664 with Prominar XD Lens
TSN 663 c/w 25-60x & 50C — RRP £1399 NOW £1099

Kowa TSN 601/2
Light weight ideal for beginners
TSN 601 - Body Only — RRP £523 NOW £399
c/w 25-60x & 50C — RRP £899 NOW £815

DIASCOPE SPOTTING SCOPES ZEISS

ZEISS PREMIER DEALER

SAVE UP TO £596

Innovative high performance spotting scopes with dual focus system and wide panorama field of view, unmatched brilliant imaging and up to 75x zoom

12 Months Interest Free Credit

COMBINATIONS

	RRP	10% Deposit	12 MONTHS INTEREST FREE CREDIT Monthly Payment
65 T*FL Angled or Straight c/w 15-56x Eyepiece	£2230 £1699	£170	£55.23
85 T*FL Angled c/w 20-75x Eyepiece	£2695 £2099	£210	£68.24

Manfrotto CARBON FIBRE TRIPODS

DEAL OF THE MONTH

SAVE £55 — SAVE UP TO £150

BEFREE Aluminium Travelling Tripod RRP £134.95 NOW £119

	RRP	NOW
MT190 CX PRO3	£344.95	£225
MT190 CX PRO4	£359.95	£239
MT155 CX PRO3	£394.95	£244
MT155 CX PRO4	£359.95	£279

Lowepro OPTICS SERIES

Scope Photo Travel 250 AW - Backpack
RRP £189 **£75**

Lowepro OPTICS SERIES

Scope Travel 200 AW - Backpack
RRP £139 **£69**

HIDE CLAMPS & MOUNTS

Opticron Car Window Mount £46	Opticron BC-2 Hide Mount £79	Opticron Universal Mount £55
Velbon Hide Clamp £45.99	Leupold Window Mounts £84.99	Manfrotto Column Clamps from £74.99

SWAROVSKI OPTIK Birding Tripods Ideal for Birdwatching

Aluminium Tripods
AT101 £179
AT101 c/w DH101 Head £349

Carbon Fibre Tripods
CT Travel c/c DH101 Head £489
CT101 c/w DH101 Head £499

DIGISCOPING with SWAROVSKI OPTIK

ATX + STX

Adapter Ring For PA-i5 iPhone Digiscoping	£17	DCB-S Digital Camera Base Inc. Balance Rail (Straight)	£299
T2 Adaptor - Canon	£21.99	TLS APO Apochromat Telephoto Lens	£362
T2 Adaptor - Nikon	£21.99	System for ATS/STS (Includes DR-X Sleeve)	
PA-i5 Digiscoping Adapter For iPhone 5, 5S	£115	TLS APO Apochromat Telephoto Lens	£362
SSR II Spotting Scope Rail For ATX, STX, ATS, STS, ATM, STM	£120	System for ATX/STX (Includes DR-X Sleeve)	
DCB II Swing Adapter for ATS/STS- ATM/STM	£278	TLS 800 Telephoto Lens for your SLR, fits ATS/STS/ATM/STM	£435
DCB II Swing Adapter for ATX/STX	£278		

Manfrotto BIRDING TRIPODS

ALUMINIUM TRIPODS

	RRP	NOW
190 X Pro 3 New	£159.99	
190 X Pro 4 New	£169.99	
055 X Pro 3 New	£169.99	

CARBON FIBRE TRIPODS

	RRP	NOW
MT190 CX Pro 3 New	£225	
MT190 CX Pro 4 New	£239	
MT055 CX Pro 3 New	£244	
MT055 CX Pro 4 New	£279	

NEW LOWER PRICES

HEAD HEADS

	RRP	NOW
526 RC	£64.99	
700 RC2	£59.99	
MVH 500 AH	£119.99	
MW 500	£169.99	

ACCESSORIES
Tripod Bags from £26
Quick Release Plates from £12

GITZO TRIPODS

	RRP	NOW
GT1531	£529.95	£425.99
GT2541	£709.95	£499.99
GT2542LS	£719.99	£599.99
GH1720QR 2 Way Head	£234.95	£194.99
GH2720QR 2 Way Head	£279.95	£249.99
GS5370 MC QR Plate	£41.95	£34.99

Velbon BIRDING TRIPODS

	RRP	NOW
Sherpa 200R c/w PH157Q Head	£110	£63
Sherpa 5370D c/w PH157Q Head	£169.99	£79
GEO E643D Carbon Fibre c/w QHD 63D B&S Head	£375	£258

SLIK D3 MASTER CLASSIC TRIPOD

Bill Oddie's favourite

Comes complete with 2 Way Pan Head (RRP £195) **OUR PRICE £139**

SWAROVSKI OPTIK EL SWAROVISION IN A CLASS OF ITS OWN

THE ULTIMATE BIRDING BINO

FREE Swarovski Cleaning Kit worth £30*

24 & 36 Months Finance

State-of-the-art optics with SWAROVISION technology, offering the benefits of comfortable use, elegant design, an ergonomic wrap-around grip and ultimate functionality.

	RRP	NOW	10% Deposit	12 MONTHS INTEREST FREE CREDIT Monthly Payment From
8x32 Swarovision EL	£1600	£1440	£144	£46.94
10x32 Swarovision EL	£1630	£1467	£146.70	£47.82
8.5x42 Swarovision EL	£1960	£1764	£176.40	£57.50
10x42 Swarovision EL	£1980	£1782	£178.20	£58.09
10x50 Swarovision EL	£2110	£1899	£190	£61.90
12x50 Swarovision EL	£2130	£1917	£191.70	£62.49

FREE Swarovski Cleaning Set worth £30 with Swarovski Binos

SLC SWAROVSKI OPTIK

PERFECTION MEETS TRADITION

Compact & slim, great for using when you're observing wildlife, whether during the day or at twilight.

	RRP	NOW	10% Deposit	12 MONTHS INTEREST FREE CREDIT Monthly Payment
SLC 8x42	£1310	£1179	£118	£38.43
SLC 10x42	£1380	£1242	£124.20	£40.48
SLC 8x56	£1640	£1475	£148	£48.08
SLC 10x56	£1690	£1520	£152	£49.78
SLC 15x56	£1740	£1565	£157	£45.90

EL TRAVELER

EXPERIENCE THE MOMENT
Crystal-clear optics with a large field of view

	RRP	NOW
8x32	£1600	£1440
10x32	£1630	£1470

CL COMPANION

ALWAYS BY YOUR SIDE
The number one compact, lightweight binocular

	RRP	NOW
8x30	£850	£765
10x30	£870	£785

CL POCKET COMPACTS

PUTS THE WORLD IN YOUR POCKET
Outstanding optical clarity

	RRP	NOW
8x25	£560	£505
10x25	£600	£540

* FREE Cleaning Kit is not applicable to compact binoculars

Nikon TRAVELITE EX LIGHTWEIGHT & COMPACT FOR MORE VERSATILE USE

Versatile, all-round binoculars with a compact, lightweight body, multilayer lens coating. With a highly durable, waterproof and fog-free construction.

	RRP	NOW
EX 8x25	£135.99	£79
EX 9x25	£145.99	£85
EX 10x25	£155.99	£89
EX 12x25	£165.99	£95
V 8-24x25	£219.99	£89

CONQUEST COMPACTS ZEISS

Rugged, ergonomic design in a tough, resilient package. Bright, sharp images and enhanced twilight vision.

	RRP	NOW
8x20 T*	£355	£299
10x25 T*	£410	£339

VICTORY COMPACTS

These high-performance binoculars of the Victory range stand out for their excellent image performance and are also ideal for those who wear glasses

	RRP	NOW
8x20 T*	£530	£439
10x25 T*	£560	£459

PROSTAFF 3
THE NEWEST WORK-HORSE OF NIKON OPTICS
superb optics, ergonomic design and waterproof, fogproof performance.

	RRP	NOW
8x42	£219.99	£189.99
10x42	£239.99	£209.99
10x50	£249.99	£219.99
12x50	£269.99	£239.99

MONARCH 7
A ROYAL INVITATION TO THE MAGNIFICENCE OF NATURE
Exquisite optical performance in a compact body delivering a wide field of view

	RRP	NOW
8x30	£319.99	£269.99
10x30	£349.99	£299.99
8x42	£549.99	£469.99
10x42	£599.99	£499.99

HIGH GRADE LIGHT
WHEN ONLY SUPERIOR PERFORMANCE WILL DO
These binoculars fit comfortably within your hands and are equipped with outstanding features.

	RRP	NOW
8x32	£881.99	£578.99
10x32	£1043.99	£599.99
8x54	£1355.99	£699.99
10x42	£1459.99	£749.99

VICTORY HT
THE BRIGHTEST PREMIUM BINOCULARS IN THE WORLD
The brightest premium binoculars in the world with a transmission level of 95%+ for greater brightness and longer observation

	RRP	NOW
8x42	£1695	£1399
10x42	£1725	£1429
8x54	£1910	£1629
10x54	£1950	£1699

CONQUEST HD
THE MODERN OBSERVATION OPTICS
Discover the smallest details, experience the greatest moments.

	RRP	NOW
8x32	£685	£557
10x32	£725	£599
8x42	£795	£679
10x42	£835	£695
8x56	£1725	£1429
10x56	£1910	£1629
15x56	£1950	£1699

£50 CASHBACK

VICTORY SF
WORLD'S BEST BIRDING & NATURE OBSERVATION BINOCULARS
You can experience every spectacle nature has to offer with brilliant optics and an unparalleled wide-angle field of view.

	RRP	NOW
8x42	£2050	£1949
10x42	£2075	£1979

See website for more details

DIGITAL SLR's



D7200 DIGITAL SLR Nikon

Step up to excellence with the sophisticated D7200. This nimble DX-format D-SLR delivers sumptuous stills, excels at video, & is fully connected. It's fast, versatile, & ready to match your every ambition.

Body Only RRP £939.99 **£849**
c/w Nikon 18-105mm RRP £1119.99 **£1049**



D3200 24.2 MP
c/w 18-55mm VR lens
£279 RRP £359.99



D3300 24.2 MP
Body Only
£329 RRP £399.99
c/w 18-55mm VR II
£359 RRP £489.99



D5200 24.1 MP
c/w 18-55mm VR lens
c/w 18-55mm VR II
£395 RRP £499.99



D5300 24.2 MP
Body Only
£469 RRP £579.99
c/w 18-55mm VR II
£499 RRP £679.99



D5500 24.2 MP
Body Only
£549 RRP £639.99
c/w 18-55mm VR II
£599 RRP £719.99
c/w 18-140mm VR
£849 RRP £899.99



D7000 16.2 MP
Body Only
£579 RRP £789.99



D7100 24.2 MP
Body Only
£749 RRP £849.99
c/w 18-105mm VR
£849 RRP £1299.99



D7200 16.2 MP
Body Only
£849 RRP £939.99
c/w 18-105mm
£1049 RRP £1119.99



D610 24 MP
Body Only
£1199 RRP £1529.99
c/w 24-85mm
£1599 RRP £2299.99



D750 24.3 MP
Body Only
£1699 RRP £1799.99
24-120mm f4 G AF-S ED VR
£2299 RRP £2549.99

See our website for full details & specifications



NIKON DIGITAL SLR LENSES

	RRP	NOW
50mm AF f/1.8 D	£135.99	£115
105mm AF f/2.8 D DC	£781.99	£629
10-24mm AF-S DX f/3.5-4.5 G IF ED	£833.99	£649
16-85mm AF-S DX f/3.5-5.6 G ED VR	£573.99	£438
18-140mm AF-S DX NIKKOR f/ 3.5-5.6 G ED VR	£579.99	£479
18-200mm AF-S DX f/3.5-5.6 G IF-ED VR	£761.99	£584
18-300mm AF-S DX f/3.5-5.6 G ED VR	£849.99	£689
18-300mm AF-S DX f/3.5-6.3 G ED VR	£629.99	£499.99
24-70mm AF-S f/2.8 G ED Lens	£1565.99	£1299
24-85mm AF-S f/3.5-4.5 G ED VR	£519.99	£409
55-200mm AF-S DX Zoom-Nikkor 1:4-5.6G ED	£238.99	£199
55-300mm AF-S DX f/4.5-5.6 G ED VR	£377.99	£299
70-200mm AF-S f/2.8 G IF ED VR II Lens	£2085.99	£1605
70-300mm AF-S f/4.5-5.6 G IF-ED VR	£553.99	£459
TC-14E AF-S III 1.4 Teleconverter	£489	£399.99
TC-17E AF-S II 1.7 Teleconverter	£395	£309.99
TC-20E AF-S III 2.0 Teleconverter	£459	£368.99

See website for more lenses



AW130 COMPACT CAMERA Nikon

The camera that can go anywhere. Take it snorkeling, SCUBA diving, sailing or fishing - it's waterproof down to 100ft. Take it skiing or snowboarding - it's freezeproof to 14°F. Even take it biking, climbing or hiking - it can withstand drops from as high as 7ft. Always bring home amazing views.

Yellow or Black **£239** RRP £279.99



IXUS 275 HS Canon
COMPACT CAMERA

Fashion stunning photos and Full HD movies with ease.

£159 RRP £189

DIGITAL SLR LENSES

TAMRON SUPER ZOOMS

With £50 Cashback and a 5 Year Warranty there has never been a better time to choose these award winning Tamron lenses...



18-270mm F/3.5-6.3 Di II VC PZD RRP £568.20 **£289.99**

16-300mm F/3.5-6.3 Di II VC PZD RRP £529.99 **£449.99**

CASHBACK
For the latest CASH BACK DEALS on lenses & cameras see website



TAMRON We also stock...

	RRP	NOW
16-300mm f/3.5-6.3 Di II VC PZD £50 CASHBACK	£529.99	£449.99
18-200mm AF f/3.5-6.3 XR Di II LD Aspherical [IF] MACRO	£240.60	£131.99
18-270mm f/3.5-6.3 Di II VC PZD	£568.20	£289.99
24-70mm F2.8 Di VC USD Digital SLR £100 CASHBACK	£1099.99	£740.99
70-200mm SP F/2.8 Di VC USD £75 CASHBACK	£1650	£999.99
70-300mm f4-5.6 SP Di VC USD Digital SLR	£439	£249.99
150-600mm SP F/5-6.3 Di VC USD £100 CASHBACK	£1150	£949.99

Wimberley
WIMBERLEY HEAD
The specialized tripod head for telephoto lenses
WH-200 **£520**

LENS PLATES
P10 **£49.50** P30 **£55** P50 **£55**
P20 **£55** P40 **£55**

THE PLAMP II
One end of the Plamp clamps to your tripod while the other grasps the object. Use the Plamp to stabilize windblown subjects
The Plamp II **£39**
12" Plamp II Extension **£8**

WILDLIFE WATCHING SUPPLIES
DOME HIDES
Made from proofed and breathable material

	Standard 1.3 x 1.35m	Large 1.5 x 1.49m
1 Advantage Timber	£239	£279
2 All Purpose Snow	£239	£279
3 Khaki Camouflage	£239	£279
4 Desert	£239	£279
5 Camouflage	£239	£279
6 All Terrain	£239	£279

1 2 3 4 5 6



EOS 750D DIGITAL SLR Canon

Effortlessly take your pictures to the next level with the latest DSLR technology & Scene Intelligent Auto mode.

c/w 18-55mm IS STM **£689.99**
c/w 18-135mm IS STM **£899.99**



EOS 1200D 18 MP
c/w 18-55mm DC III
- FREE 8 GB Card
- Desktop Tripod
- Toploader Case
- Adobe Lightroom

£319 RRP £389.99



EOS 100D 18 MP
c/w 18-55mm IS STM
£439.99 RRP £559.99



EOS 70D 20.2 MP
Body Only
£743 RRP £869.99
c/w EF-S 18-55mm
£773 RRP £968.99
c/w 18-135mm IS STM
£989 RRP £1199.99



EOS 700D 18 MP
c/w 18-135mm IS STM
£669 RRP £829.99
c/w 18-135mm IS STM & 40mm STM
£799 RRP £989.99
Bundle offer! See web
£489 RRP £599.99



EOS 750D 24.2 MP
c/w 18-55mm IS STM
£689.99
c/w 18-135mm IS STM
£899.99



EOS 6D 20.2 MP
Body Only
£1199 RRP £1699.99

See our website for full details & specifications



CANON DIGITAL SLR LENSES

	RRP	NOW
EF 50mm f/1.4 USM	£379.99	£244
EF 50mm 1.8 II EF50mm f/1.8 Filter Size 52mm	£129.99	£88
EF 85mm f/1.8 USM	£399.99	£251
EF 100mm f/2.8 L Macro IS USM	£1059.99	£635
EF 180mm EFM100mm f/2.8 USM Macro	£469.99	£385
EF-S 10-18mm f/4.5-5.6 IS STM	£299.99	£192
EF 16-35mm f/2.8 L II USM	£1789.99	£1119
EF 16-35mm f/4 L IS USM	£1199.99	£737
EF 17-40mm 4.0 L USM Lens filter size 77mm	£849.99	£549
EF 17-55mm f/2.8 IS USM	£999.99	£532
EF 24-70mm f/2.8 L IS USM	£2299.99	£1399
EF 24-70mm f/4 L IS USM	£1499.99	£699
EF 70-200mm f/2.8 L IS II USM	£2399.99	£1530
EF-S 55-250mm f/4.0-5.6 IS STM	£349.99	£225
EF 75-300mm f/4.0-5.6 USM III Filter size 58mm	£349.99	£229
EF 100-400mm f/4.5-5.6L IS II USM	£1999	£1899
Extender EF1.4x III	£489.99	£319
Extender EF2x III	£449.99	£319

See our website for for more lenses



SIGMA DIGITAL SLR LENSES

Available in Canon and Nikon Fit	RRP	NOW
24mm f1.4 DG HSM Lens	£799.99	£699
30mm f1.4 DC HSM Art Lens	£499.99	£379
35mm f1.4 DG HSM Lens	£799.99	£699
50mm f1.4 DG HSM Lens	£849.99	£699
105mm f2.8 EX DG Macro OS HSM Lens	£649.99	£399
10-20mm f3.5 EX DC HSM Lens	£649.99	£399
12-24mm f4.5-5.6 EX DG MK11 HSM Lens	£799.99	£599
18-35mm f1.8 DC HSM Lens	£799.99	£649
17-50mm f2.8 EX DC OS HSM Lens	£649.99	£309
18-250mm f3.5-6.3 DC Macro OS HSM Lens	£499.99	£299
18-300mm f3.5-6.3 DC Macro OS HSM Lens	£499.99	£399
24-70mm f2.8 EX IF HSM Lens	£899.99	£599
24-105mm f4 DG OS HSM Lens	£849.99	£679
50-500mm f5-6.3 DG OS HSM Lens	£1499.99	£999
70-200mm f2.8 APO EX DG OS HSM Lens	£999.99	£799
150-600mm f5-6.3 DG OS HSM Sport Lens	£1599	£1499
150-600mm f5-6.3 DG OS HSM COMP Lens	£1199	£899
EF 610 SUPER DG Lens	£259.99	£125
EF 610 ST DG Lens	£169.99	£85

CASHBACK on Sigma 10-20mm 3.5 EX DG HSM Lens

see website for CASH BACKS on lenses

COMPACT SMART CAMERAS



WB350F - Black or White **£138**



WB50F - Black or White **£98**



WB35F - Black or White **£74**

ACTION CAMERAS



HERO4 ACTION CAMERAS

Choose from HERO4 Black, with incredible high-resolution 4K30 and 2.7K50 video and high frame rate 1080p120 video, or HERO4 Silver, which pairs pro-quality video and photo capture with the convenience of a built-in touch display.

	INCLUDES	VIDEO	PHOTO	NOW
Hero4 Surf Edition	Wi-Fi Remote, Surfboard Mount & Camera Tethers	1080p60	12MP	£289.99
Hero4 Motorsports	Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount	1080p60	12MP	£289.99
Hero4 Silver	1 Curved, 1 Flat Adhesive Mount	1080p60	12MP	£289.99
Hero4 Black Surf	Wi-Fi Remote, Surfboard Mount and Camera Tethers	1080p120	12MP	£369.99
Hero4 Black Motorsports	Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount	1080p120	12MP	£369.99
Hero4 Black	1 Curved, 1 Flat Adhesive Mount	1080p120	12MP	£369.99



HERO ACTION CAMERA
The perfect entry-level GoPro.
£99.99



HERO3 ACTION CAMERAS

Dream it. Do it. And capture it with your GoPro. HERO3 & HERO3+ cameras make it easy to document and share your life's most interesting experiences.
from **£159.99**



MOUNTS

Sportsman Mount: Gun, Rod, Bow	£69.99
Chest Mount Harness	£34.99
Junior Chesty	£34.99
Helmet Front Mount	£14.99
Side Mount	£12.99
Head Strap and Quick Clip	£19.99
Vented Helmet Strap + Baseplate	£14.99
Roll Bar Mount	£29.99
Mini Seat Post & Handle Bar Mt	£19.99
Flat and Curved Adhesive Mounts	£19.99
Wrist Housing	£49.99
Uses Flexible Clamp Mount	£49.99
Tripod Mount	£9.99
Night Vision Goggles Mount	£29.99
Surfboard Mounts	£19.99
Suction Cup Mount	£39.99
Grab Bag of Mounts	£19.99

ACCESSORIES

Hero3 Wifi Remote	£79.99	Wi-Fi Attachment Rings	£9.99
LCD Touch BacPac	£79.99	Wi-Fi Remote Mounting Kit	£19.99
Battery BacPac	£49.99	Wi-Fi Remote Charging Cable	£19.99
Rechargeable Battery	£19.99	Protective Lens	£19.99
Wall Charger	£29.99	Floaty Backdoor	£19.99
Auto Charger	£29.99	Hero3 Skeleton Housing	£49.99
Camera Tethers	£19.99	Standard Replacement Housing	£49.99
Anti-Fog Inserts	£14.99	Std Housing BacPac Backdoor Kit	£19.99
HDMI Cable	£19.99	Std Housing Lens Reg Kit	£19.99
Combo Cable	£29.99	Lens Replacement Kit	£19.99
Composite Cable	£19.99	Bug Nub	£19.99
3.5mm Mic Adapter	£19.99	Extra Small Camera Case	£24.99

TRAIL CAMERAS



TROPHY CAM TRAIL CAMERAS Bushnell

Hybrid Capture Mode, Freeze Frame Shutter, Hyper PIR - just a few new features you'll see with these cameras. True HD video and Field Scan 2x return, proving why Trophy Cam remains the woods hardest-working trail cam. These cameras also bring stunning video capture technology.

16 MODELS - SEE WEBSITE



NATUREVIEW CAM HD
- HD Video
- 8MP Full Colour Camera
- Field Scan 2x
- Runs up to 1 year on one set of batteries

RRP £225 **£149**



TROPHY CAM ESSENTIAL HD
- 1280x720p Video
- Low Glow LEDs
- 12MP Camera
- 3.5 or 12MP Full Colour
- Field Scan 2x

RRP £170 **£149**



TROPHY CAM AGGRESSOR HD LOW GLOW NEW
- Super high 1920x1080p
- 14MP Camera
- Full Colour
- Field Scan 2x

Brown RRP £235 **£199**
Camo RRP £260 **£215**



TROPHY CAM AGGRESSOR HD BLACK LED NEW
- Super high 1920x1080p
- 14MP Camera
- Full Colour
- Field Scan 2x

Brown RRP £270 **£235**
Camo RRP £285 **£249**







NIGHTVISION

5x40 DIGITAL NIGHT VISION MONOCULAR HAWKE

For observation in complete darkness or low light conditions. Can be used to take photos or capture video during the day or at night. It features a fixed 5x optical zoom and up to 8x digital zoom.

RRP £199.95 **£189.99**

PULSAR CHALLENGER GS
edge-to-edge resolution, clear imagery
1x20 CF Super NV Monocular **£249.99**

PULSAR RECON 750R DIGITAL
With digital video recorder.
Recon 750R Digital NV Monlcular **£519.99**

YUKON 5x60 GEN 1
Extra High Magnification. High Resolution.
5x60 Gen 1 NV Monocular **£224.99**

YUKON EXELON 4x50
Professional device with enhanced image quality
Recon 750 Digital NV Monlcular **£269.99**

THERMAL IMAGING

FLIR THERMAL IMAGING

Handheld thermal imaging cameras for outdoor activities and wildlife observation

SCOUT PS-SERIES THERMAL IMAGING CAMERAS
With the help of a thermal imaging camera like the PS-Series will not only help you to find animals in total darkness but during daylight as well.

PS24	£1554
PS32	£2394

SCOUT TS-SERIES THERMAL IMAGING CAMERAS
TS-Series are extremely compact and lightweight. They can easily be stored in a pouch or hung on a belt.

TS32 Pro	£5226
TS32r Pro	£7405

LS-SERIES THERMAL IMAGING MONOCULAR
The FLIR LS-Series are equipped with an uncooled, maintenance free, microbolometer detector. It delivers crisp thermal images in any day or night situation. The FLIR LS64 produces thermal images of 640 x 480 pixels.

LS-64 Compact **£4977**

PULSAR THERMAL IMAGING MONOCULARS

Compact hand-held monoculars designed for use 24/7 – they detect heat, not light, so can be used in very low light or even total darkness where traditional night vision systems struggle to give a usable image. They are ideal for hunting, pest control, wildlife observation, security, law enforcement and search and rescue operations.

£2079.95 - £2899.95

SanDisk MEMORY CARDS

SDHC 4GB	£4.99	Micro SD Ultra 8GB + SD Adapter	£6.99
SDHC Ultra 8GB	£6.99	Micro SD Ultra 16GB + SD Adapter	£11.99
SDHC Ultra 16GB	£11.99	Extreme Plus Micro SD 16GB	£29.99
SDHC Ultra 32GB	£22.99	Extreme Plus Micro SD 32GB	£44.99
More on our website		Extreme Plus Micro SD 64GB	£79.99

E&OE Prices subject to change. Goods subject to availability

Mifsuds.com
FAMILY RUN SINCE 1954

U.K. Stock Only

Mail Order :
01803 852400
Email - info@mifsuds.com
www.mifsuds.com
Mifsuds Photographic Limited
27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

PHONE LINES OPEN
MON -FRI 8am - 5pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON -SAT 9am - 5pm,
SUN 10am - 1pm.

PART-EXCHANGE WELCOME

For speediest response please email your equipment details to...
info@mifsuds.com

WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE

WE ALWAYS OFFER A FAIR PRICE ~ QUOTED QUICKLY

COLLECTION CAN BE ARRANGED

Canon

Canon PRO PARTNER

More Canon Products Listed On Web - www.mifsuds.com


200-400mm f4 L IS USM **£8499**


300mm f2.8 L IS USM II **£4599**


400mm f2.8 L IS USM II **£7499**


500mm f4 L IS USM II **£6777**

Nikon

Nikon PROFESSIONAL Dealer

More Nikon Products Listed On Web www.mifsuds.com


200mm f2 AFS G VRII **£3799**


300mm f2.8 AFS ED VRII **£3749**


400mm f2.8 AFS G E FL ED VR **£9499**


Pre-Order
500mm f4 E AFS FL ED VR **£8149**


Pre-Order
600mm f4 E AFS FL ED VR **£9649**

SIGMA

Sigma Lenses - Listed On Web - www.mifsuds.com


SIGMA 120-300mm f2.8 DG OS HSM Sport **£2499**


SIGMA 150-600mm f5/6.3 OS Contemporary **£899**


SIGMA 150-600mm f5/6.3 OS Sport **£1497**

PENTAX

DSLR Bodies & Kits, Pentax Lenses - Listed On Web - www.mifsuds.com


HD FA 150-450mm f4.5/5.6 ED DC AW **£1999**

TAMRON

Tamron Lenses - Listed On Web - www.mifsuds.com


150-600mm f5/6.3 SP VC USD **£868** Check Fits

FUJIFILM

X-T1 body Graphite	£997	18-135mm F3.5/5.6 XF	£549
X-T1 blk + 18-135mm	£1248	23mm F1.4 XF	£647
X-T1 blk + 18-55mm	£1177	27mm F2.8 XF	£309
X-T1 body black	£878	35mm F1.4 XF	£378
X-T10 + 18-55mm	£799	50-140mm F2.8 R OIS	£1098
X-E2 + 18-55mm OIS	£728	55-200mm OIS XF	£494
X-E2 body	£499	56mm F1.2 R APD	£998
10-24mm F4 XF	£714	56mm F1.2 XF	£728
14mm F2.8 XF	£648	60mm F2.4 XF	£424
16mm F1.4 XF	£728	90 F2 R LM WR	£699
16-55mm F2.8	£798	EF-X20 flash	£169
18mm F2 XF	£349	X100T Black/Silver	£849
18-55mm OIS no box	£349	X30 Black/Silver	£324

PENTAX NEW K3 II



K3 II body	£769
K3 II + 18-55	£849
K3 II + 18-135	£1069
K3 II + 16-85	£1149

SIGMA

10-20 F3.5 EX DC HSM	£399
10-20 F4/5.6 EX DC HSM	£299
18-300 F3.5/6.3 DC OS mac	£399
24 F1.4 DG HSM Art	£699
24-35 F2 DG HSM Art	£949
35 F1.4 DG HSM Art	£699
50 F1.4 EX DG HSM Art	£699
120-300 F2.8 DG OS Sport	£2499
150-600 F5/6.3 OS Contemp	£899
150-600 F5/6.3 OS Sport.	£1497

More Sigma listed on our website

TAMRON


16-300 f3.5/6.3 Di II VC PZD **£448**


150-600 f5/6.3 SP VC USD **£868**

Kenko Converters
1.4x Pro 300 DGX **£149**
2x Pro 300 DGX.... **£149**
Auto ext tube set.. **£99**

Manfrotto



BeFree Carbon Fibre	£274.95
BeFree Aluminium	£119.00
MT055CX Pro 4	£274.00
MT055CX Pro 3	£259.00
MT190CX Pro 4	£239.00
MT190CX Pro 3	£229.00

PART EXCHANGE WELCOME: email details to.. *info@mifsuds.com*
Part-Exchange~Buy For Cash~Commission Sale. COLLECTION CAN BE ARRANGED

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT - correct 20/07/2015. P&P Extra. E&OE.

FREE COURIER DELIVERY FOR NEW ITEMS ORDERED ON-LINE (U.K. Mainland only)

MIFSUD celebrating 60 YEARS Photographic
Family Run In Brixham Devon

Although we are the best stocked dealer in the West Country, we cannot always have every item listed in stock at all times, so we are happy to reserve new & used items for customers planning to visit. Prices correct at time of compilation 20/07/2015 but are subject to change without notice so please see website for the most up to date prices.

For **PANASONIC. PENTAX. TAMRON. LOWEPRO. VANGUARD.** *Please see web*

BUY ONLINE (new stock only) - CHECK LATEST PRICES AND MANUFACTURER CASHBACKS/PROMOTIONS

www.mifsuds.com

Subscribe to our email newsletter - be amongst the first to learn about special offers and promotions - just send us your email address to start receiving direct to your inbox.

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 6 Month warranty on most secondhand.

BRONICA ETRS 645 USED
ETRS body £99
40 F4 MC £149
45 90 F4/5.6 PE box £449
100 F4 PE macro £249
100 F4 E macro £199
105 F3.5 £99
135 F4 PE £199
150 F3.5 E £99
150 F3.5 PE M Box £149
200 F4.5 PE £199
2x extender E £79
E14, 28 or 42 ext tube £49
120 RFH £69
Polaroid Back £39
WLF £69
Plain prism £59
Rotary prism £129
AEII Prism £79
Angle viewfinder E £129
Winder early £79
Speed Grip E £39
Tripod adapter E £39
Winder early £49
Metz SCA 386 £49

BRONICA SQ 6x6 USED
40 F4 S £299
50 F3.5 S £149
135 F4 PS M £249
150 F3.5 S £79
150 F4 PS £149/199
200 F4.5 PS M box £199
2x PS converter M £179
135N back £139
SQAi Polaroid back £79
SQAi 120 RFH £79
SQA 120 RFH £49
Plain Prism S Boxed £69
AE Prism Early £79
ME Prism Finder £69
Metz SCA 386 £49
Pro shade S £59
Lens Hood 65 80 £20
SQAi Motorwinder £149
Speed grip S £69

CANON DIGITAL AF USED
1DX body M box £3599
1DS MKIII body £1399
1D MKIV body box £2199
1D MKIV body £1299
1D MKIII body box £799
7D body box £449
5D MKII body box £999
5D MKI body box £399
70D body box £599
60D body £399
50D body box £299
40D body £199
30D body box £169
700D body box £349
600D body box £299
550D body box £249
450D body £179
400D body £129
350D body £99
300D body £79
BG E1 box £29
BG E2 box £39
BG E2N box £59
BG ED3 box £39
BG E5 box £49
BG E6 box £119
BG E7 box £99
BG E8 box £79
BG E11 M box £189
BG E16 box £169
G12 compact box £199
G11 compact box £179
G10 compact box £149
G9 compact £99

CANON AF USED
EOS 3 + PB E2 £239
EOS 3 + BP E1 £199
EOS 3 £149
EOS 1n body £129
EOS 3 body £129
EOS 5 body £39
EOS 650 body £29
EOS 600 body £20
8 15 F4 L box £749
10 22 F3.5/4.5 U £349
16 35 F2.8 LII box £899
17 40 F4 L box £449
17 55 F2.8 IS U £449
18 55 F3.5/5.6 IS EFS £79
18 55 F3.5/5.6 IS STM £99
18 55 F3.5/5.6 EFS £59
24 F2.8 IS USM £369
24 70 F2.8 LII M box £1199
24 70 F2.8 £699
24 105 F4 L £499
28 90 F3.5/5.6 £79
35 70 F3.5/4.5 £69
40 F2.8 STM £99
50 F1.4 U box £219
50 F1.8 MKI £149
50 F2.5 mac box £149
60 F2.8 EFS mac £249
65 F2.8 MPE M box £749
70 200 F2.8 IS U LII M £1249
70 200 F4 IS U L £699
70 200 F4 U L £399
70 300 F4/5.6 L IS U £779
70 300 F4/5.6 IS U £279
75 300 F4/5.6 MKIII £89
85 F1.2 L MKII M £1279
85 F1.2 L MKI M £949
85 F1.8 U box £219
90 300 F4/5.6 £69
100 F2.8 IS L U £549
100 400 F4.5/5.6 L IS U £699/799
200 F2.8 LII U £449
300 F2.8 IS L U MKI £2999
300 F4 IS USM box £699
400 F2.8 L IS U £3999/4499
400 F5.6 L box £749
500 F4 L IS U £4499
500 F4 L IS U £3999
1.4x extender MKII £219
2x extender MKII £219
Kenko 1.5x conv £59
Kenko 1.4x Pro £89
Kenko Pro 300 DG 1.4x £99
Kenko Pro 300 DG 2x £99
Teleplus 2x DG conv £89
Kenko ext tube set DG £89
Jessops ext tubes £69
BP E1 batt pack £49
BP 50 £20
LC 4 wireless kit £89
Angle finder C £99
PB E2 drive £99
Tripod mnt adapt A (W) £59

SIGMA CAF USED
8 15 F4.5/5.6 DC box £419
10 F2.8 DC Fisheye £349
10 20 F4/5.6 HSM box £229
17 70 F2.8/4 DC OS HSM £249
17 70 F2.8/4.5 DC £149
18 35 F1.8 DC M £499
18 50 F2.8/4.5 DC OS £149
18 50 F3.5/5.6 DC box £49
24 70 F2.8 HSM £469
24 70 F2.8 EX DG mac £349
50 F1.4 DG Art M box £549
50 F1.4 EX DC £249
70 200 F2.8 DG OS £599
70 200 F2.8 EX DG HSM £429
70 300 F4.5/5.6 DG OS box £179
100 300 F4 EX DG box £449
120 300 F2.8 EX DG OS box £1349
120 400 F4/5.6 DG OS £499
150 F2.8 EX DG £399
150 500 F5/6.3 DG OS £499
800 F5.6 EX DG box £2999
1.4x EX DG conv £149
2x EX DG conv £149

OTHER CAF USED
TAM 24 70 F2.8 Di VC £499
TAM 70 200 F2.8 Di VC USD £649
TAM 90 F2.8 VC box £299
TAM 150 600 Di VC M £699
TAM 180 F3.5 Di £369

CANON FLASH USED
CP E4 box £99
SB E2 bracket £119
ST E3 box £199
ST E2 transmitter £89
ML3 non digital £69
430EX II £149
430EZ non digital £39
550EX £149
580EX box £239
580EX II £299
600EX RT box £349

CANON MF FD USED
F1N AE + AE motor drive £499
F1N AE body £399
A1 body £79
T90 body box £149
T90 body £69
28 F2.8 FD £49
35 70 F3.5/4.5 FD £59
50 F1.4 FD £99
50 F1.8 FD £39
70 210 F4 FD £69
135 F3.5 BL £39
300 F4 FD £199
2X B Extender £69
TOK 60 300 F4/5.6 £69
VIV 28 105 F2.8/3.8 Ser 1 £89
WLF fits F1 early £79
Winder A £19
Angle finder B £49
PB E1 power booster £69
AE Motordrive FN £179

CANON FLASH USED
300TL £39
299T £49

CONTAX MF USED
40 80 F3.5 AE £199
50 F1.4 AE £199

FUJI DIGITAL USED
X T1 body blk box £699
X Pro 1 body box £299
10 24 F4 XF M box £629
16 50 F3.5/5.6 XC M £179
18 F2 M box £199
18 55 F2.8/4 £279
18 135 F3.5/5.6 £479
27 F2.8 XF M box £199
35 F1.4 R M box £299
55 200 F3.5/4.8 M box £399
56 F1.2 R XF M box £599
VG X T1 grip £129
X100s silver M box £499
X20 black box £249
X10 black box £179
HS20 £129
HS10 box £79

FUJI MED FORMAT USED
GSW690 III £679

HASSELBLAD XPAN USED
30 F5.6 M box £1799
90 F4 M £249
Centre filter 49mm £149

HASSELBLAD 645 USED
H2 + prism + mag + 80 F2.8 £1599
HM 16/32 back £199

HASSELBLAD 6x6 USED
903SWC chr + VF £1799
500CM + WLF + A12 + 80 F2.8 Chrome £699
PM5 prism 45° £149
PME prism box £149
45° Prism late £149
45° Prism early £69
NC1 prism £69
WLF late £110
WLF early £49
A12 late blk/chr £129
Polaroid back £89
50 F2.8 FE box £549
150 F4 CF £449
150 F4 chrome £149
250 F5.6 chrome £199
Vivitar 2x conv £69
Polariser 60mm £79

LEICA M COMPACT USED
M6 TTL 0.72 blk body box £999
50 F2 black M box £999
90 F2 black E55 £799

LEICA SLR USED
R6.2 body chr box £449
28 70 F3.5/4.5 ROM box £479
70 200 F4 (3 cam) £249
250 F4 (3 cam) £399
Angle finder R £149

LIGHTMETERS USED
Minolta Autometer IVF £149
Minolta Flashmeter V £199
Pentax Spotmeter V £99
Polaris Flashmeter £99
Sekonic L308 £109
Sekonic L358 £169
Sekonic L558 £249

MAMIYA 645 MF USED
Plain prism (645 Super) £39
WLF 645N/1000S/J £49
Polariod Back HP401 £29
Polaroid back £29
120 Insert £20
HA401 120 RFH Box £49
120 Back..£39 Winder £79
50 F4 shift £399
55 110 F4.5 box £299
105 210 F4.5 ULD C £179
150 F2.8 A £249
150 F3.5 N £79
210 F4 N M £79
Ext Tube 1, 2, 3S each £29
Teleplus 2x converter £49
Vivitar 2x converter £39

MAMIYA TLR 6x6 USED
C330 F Body + WLF £149
55 F4.5 £199
65 F3.5 box late £199
65 F3.5 serviced £149
80 F2.8 late serviced £139
180 F4.5 £149
250 f4.5 late serviced £249
250 f4.5 early serviced . £179
Prism £99
Porroflex £49
Paramender £49

MAMIYA 7 RF 6x7 USED
50 F4.5 L + VF £699
150 F4.5 M £399
210 F8 + VF box M £499
Panoramic kit £49

MAMIYA RB 6x7 USED
Pro SD + 127 KL + RFH + WLF £549
Pro SD comp M £649
Pro S body £149
Pro S body scruffy £99
WLF £79
120 645V back £99
90 F3.5 KL £249
127 F3.5 KL £299
180 F4.5 C £99
250 F4.5 KL M box £249
Ext tube 2 £49

MAMIYA RZ 6x7 USED
RZ Pro body £149
RZ ProII + 90 + WLF + 120 RFH £499
120 RFH Pro II £99
120 RFH Pro I £49
Polaroid back £69
WLF £79
FE701 prism £179
AE prism early £79
Winder II £69
50 F4.5 W £199/299
65 F4 box M £399
90 F3.5 W M box £299
127 F3.5 box £299
180 F4.5 W box £199
360 F6 £149
No 2 ext tube £49
Pro shade £49

MINOLTA/SONY DIGITAL USED
Sony A100 body £89
Sony VGB30AM £79
Sony VGC70AM £139
Sony HVLF56AM flash £189
Sony HX90X M box £269

SONY NEX USED
NEX 7 body box £349
NEX 5N + 18 55 £239
NEX 5 body £179

MINOLTA/SONY AF USED
Dynax 9 body £299
9000 body £79
800Si QD M £79
700Si + VC700 £69
700Si body £49
7xi body £49
Dynax 5 body £39
505Si Super £25
300Si or SPXi body ea £19
18 70 F3.5/5.6 £69
20 35 F3.5/4.5 M box £249
24 50 F4 £149
24 105 F3.5/4.5 AFD box £179
28 F2.8 £99
28 80 F4/5.6 £39
28 85 F3.5/4.5 £129
28 100 F3.5/5.6 D £149
35 70 F4 £39
35 70 F3.5/4.5 £25
35 80 f4/5.6 £25
35 105 F3.5/4.5 £99
50 F1.4 AF £149
50 F1.7 £79
50 F2.8 macro £179
75 300 F4.5/5.6 £99
85 F1.4 G box £599
100 300 F4.5/5.6 APO £169
500 F8 mirror £349
VC700 grip £49
VC9 grip £149
RC1000S/L cord £15
AW90 £49
MD90 + BP90 M £79

SONY LENSES USED
16 35 F2.8 ZASSM box £979
18 55 F3.5/5.6 SAM £39
18 200 F3.5/6.3 DT £199
24 70 F2.8 ZE SSM £999
50 F1.8 DT £79
1.4x conv M box £289

SIGMA MIN/SONY AF USED
28 135 F3.8/5.6 £79
28 300 F3.5/6.3 mac £149
50 F1.4 £149
50 F2.8 EX DG mac £149
55 200 F4/5.6 £69
70 F2.8 DG Mac £199
70 300 F4/5.6 DG OS £189
170 500 F5/6.3 £379
600 F8 £299
1.4x EX DG conv £149
TAM 18 250 F3.5/6.3 Dili £179
TAM 60 F2.8 mac £239
TAM 70 200 F2.8 Di £499
TAM 70 300 F4/5.6 Di £89
TAM 150 600 VC £799
Teleplus 1.4x conv £69
Teleplus 2x conv £79
Kenko 1.4x Pro 300DG £149
Min 3600HSD £39
Min 5400HS £69
Min 5600HSD M £99
Min 1200 Ringflash £49

MINOLTA MD USED
X700 body black £69
X300 body chrome £49
X300S body black £49
XGM body chrome £49
28 F3.5 MD £39
28 70 F3.8/4.8 MD £39
35 70 F3.5 MD £49
35 135 F3.5/4.5 MD £49
50 F1.7 MD £39
70 210 F4 MD £79
75 200 F4.5 MD £45
70 300 F4.5/5.6 MD £69
TOK SL 400 F5.6 box £129
Minolta auto bellows 1 + 100 £149

NIKON DIGITAL AF USED
D4s body box £3499
D3s body £2399
D3X body box £1999/2199
D800 body box £1399
D700 body box £649/799
D610 body box £699
D300s body £349
D300 body box £249/299
D5100 body £249
D5000 body £199
D3200 body M £179
D3100 body £149
D90 body £199
MBD 11 £119
MBD 12 M box £219
MBD 80 £149
MBD 200 £49
Coolpix P7800 box £249

NIKON AF USED
F5 body £349
F4 body £349
F4S body scruffy £199
F801 body £29/59
F601 body £29
10.5 F2.8 EX Fisheye £399
12 24 F4 DX £499
16 85 F3.5/5.6 AFS VR £299
17 55 F2.8 AFS DX £449
18 135 F3.5/5.6 AFS DX £149
18 200 F3.5/5.6 AFS VRII M box £399
18 200 F3.5/5.6 AFS VRI £249
24 F1.4 AFS M box £999/1099
24 F2.8 AFD £299
24 F3.5 PC ED M £1149
24 50 f3.5/4.5 AF £129
24 70 F2.8 AFS box £999
24 85 F3.5/4.5 AFG £199
24 120 F3.5/5.6 VR £299
35 70 F3.3/4.5 AF £49
40 F2.8 AFS DX M box £149
50 F1.4 AFS M box £229
50 F1.4 AFD £179
50 F1.8 AFD box £79
70 200 F2.8 AFS VRI £749
80 200 F2.8 AFD N £599
80 200 F2.8 early £249
80 400 F4.5/5.6 VR £599
105 F2.8 VR M £479
105 F2.8 AFD M £399
200 F2 AFS VRI £2399
200 400 F4 AFS VRII M box £4299
300 F2.8 AFS VRII Mint box £3499
300 F2.8 AFS VRI £2799
300 F4 AFS M box £699
300 F4 AFS box £649
TC17EII M box £229
TC20E box £149
Kenko MC7 £69

SIGMA NAF USED
10 20 F4/5.6 DG HSM £249
12 24 F4.5/5.6 MKII EX DG HSM £489
12 24 F4.5/5.6 EX DG HSM £399
15 F2.8 EX £299
15 30 F3.5/4.5 EX DG £199
18 50 F2.8 EX DC Mac £199
18 200 F3.5/6.3 DC box £139
50 F1.4 DG Mint £199/239
50 F2.8 EX DG £139
50 F2.8 EX £119
50 500 F4/6. DG OS £649
70 300 F4/5.6 macro DG £99
80 400 F4/5.6 APO DG £399
120 400 F4/5.6 DG OS £499
170 500 F5/6.3 DG £349
300 F2.8 EX DG £1299
1.4x EX DG M £139
1.4x EX conv £99
2x EX DG conv £159

TAMRON NAF USED
17 35 F2.8/4 £169
17 50 F2.8 XR Di £199
70 300 F4/5.6 Di VC USD £239
90 F2.8 Di box £249/299
90 F2.8 £199
150 600 F5/6.3 Di VC USD M £699

OTHER NAF USED
TOK 11 16 F2.8 ATX Pro £349
TOK 12 28 F4 ATX DX box £399
TOK 16 50 F2.8 ATX Pro £349
TOK 80 400 F4.5/5.6 ATX £249
ZEISS 21 F2.8 ZFII M box £999

FLASH / ACCESSORIES USED
SB 24 £49 SB 25 £49
SB 28 £69
SB 80DX £79
SB 900 £269
SD 8 batt pack £49
DR 6 angle finder £149
DR 3 angle finder £69
MB 16 M box £89
MB 23 (fits F4) £79
MC 30 remote £39
MF 23 (date back F4) £79

NIKON MF USED
F2 + DP 1 blk £199
F3HP body £199
F3 body £149
FE 2 body blk £249
FE 2 body chr £179
FM2n body chr £179
FM2n body blk £199/299
FM body blk £79
EM body £29
18 F4 AI £299
24 F2 AIS £339
28 F3.5 AI £99
28 85 F3.5/4.5 AIS £199
35 F2.8 AI £99
35 105 F3.5/4.5 AIS £99
43 86 F3.5 AI £49
45 F2.8 E silv M £269
50 F1.4 AIS £199
50 F1.8 AIS £89
50 F1.8 AIS pancake £139
50 F1.8 E £59
55 F3.5 AI £89
85 F2 AI £149
135 F2 AI scruffy £299
180 F2.8 AIS ED £399
180 F2.8 AIS ED scruffy £199
200 F4 AIS macro £279
200 F4 AIS £149
200 F4 AI £99
500 F8 £299
TC14A £129
TC200 £49
SC 17 TTL lead £25
SC 29 TTL lead £39
DW 4 6x mag find fit F3 £99
PK 13 ext tube £29
PK 12 ext tube £29

OLYMPUS DIGITAL USED
E410 body £99
E400 body £99
E300 body £69
11 22 F2.8/3.5 M £449
12 60 F2.8/4 SWD £599
14 42 F3.5/5.6 £49
14 45 F3.5/5.6 £89
14 50 F3.8/5.6 £199
14 54 F2.8/3.5 £179
35 F3.5 £99
40 150 F3.5/4.5 £49
40 150 F4/5.6 £49
50 F2 macro £349
70 300 F4/5.6 box £219
25mm ext tube £99
FL 36 flash £99

OLYMPUS PEN USED
OMD EM1 body M box £749
OMD E M5 body box £379
Pen E PL5 + 14 42 £POA
Pen E PM1 + 14 42 M £149
Pen E PM1 body £99
Pen E P3 body £POA
12 40 F2.8 Pro box £599
17 F2.8 £129
45 F1.8 £149
75 300 F4.8/6.7 II £299
Pen VF2 viewfinder £129
HLD 7 grip M £129

OLYMPUS MF OM USED
OM 4 Ti body blk £249
OM 1N body chr £129
OM 1 body chrome £129
OM 2SP body £99/239
OM 2n body chrome £169
OM 2n body black £129
OM 2 chr body £129
OM2000 body £99
OM30 body £49
OM 10 body chrome £49
OM 40P body £49
24 F2.8 £169
28 F2.8 £59
28 F3.5 £34
28 48 F4 £99
35 70 F3.5/4.5 £79
35 70 F4 £79
35 105 F3.5/4.5 £79
50 F1.4 £99
50 F1.8 £29
50 F3.5 macro £89
135 F2.8 £99
135 F3.5 £39
300 F4.5 £199
T32 flash £29
Auto ext tube 14 £29
Man ext tube 7/25 ea £15

PANASONIC DIGITAL USED
G6 body £299
G3 body £129
GX1 body sil/blk box £149
GF2 body £79
GF1 body silver £79
14 F2.5 £169
14 42 F3.5/5.6 £79
14 45 F3.5/5.6 £149
25 F1.4 M box £349
45 F2.8 mac M £449
45 200 F4/5.6 box £199
100 300 F4/5.6 M £339
BG GH3 grip £149
FZ1000 M box £499

PENTAX DIGITAL AF USED
K20D body £199
DBG2 grip £69
360AF FGZ flash £99

PENTAX 35mm AF USED
16 50 F2.8 £499
17 70 F4 SDM M box £349
18 55 F3.5/5.6 £29
20 35 f4 box £269
28 70 F4 AL £59
28 80 F3.5/5.6 £49
28 90 F3.5/5.6 FA £69
35 F2.8 Limited £299
35 70 F3.5/4.5 £49
40 F2.8 Limited M £249
43 F1.9 Limited M box £319
50 135 F2.8 SDM M box £499
55 300 F4/5.8 ED box £229
70 F2.8 Limited £349
70 200 F4/5.6 £69
70 300 F4/5.6 £79
AF540 FGZ flash £239

SIGMA PKAF USED
10 20 F4/5.6 EX DC £239
12 24 F4/5.6 EX DG Mint £499
105 F2.8 EX DG M box £329
TAM 17 50 F2.8 XR Di £199

PENTAX 35mm MF USED
LX + prism £199/249
K1000 body chr £79
MX body chrome £69
P30T body £59
P30N body £59
17 F4 Fisheye M £349
20 F4 M £199
28 80 F3.5/4.5 £49
35 70 F2.8 £149
45 125 F4/4.5 £129
50 F1.7 £49
50 F2 £49
50 F4 macro £79
55 F1.8 £49
75 150 F4 £49
80 200 F4.5 £69
135 F3.5 £49
Auto bellows K box £129
Ext tube set £69
Rear converter A 2x £79
Rear converter T62 £69
FB1 + FC1 LX V/F £99
Angle finder K1000 £49

PENTAX 645AF USED
645N body £399
120 insert £49

PENTAX 645MF USED
645 + 75 F2.8 £249
645 body + insert £199
45 85 F4.5 £299
55 F2.8 £249
150 F3.5 EX++ £149
200 F4 £149
2x converter £179
120 Insert M box £49

PENTAX 67 USED
45 F4 £249
165 F4 leaf latest £249
200 F4 latest £169
200 F4 early £99
300 F4 early scruffy £99
Pentax rear conv 1.4x £249
2x rear converter £179
Auto ext tubes £49
Vivitar 2x conv £49

STUDIO LIGHTING USED
Bowens Esprit GM500 twin head kit £449
Bowens Prolight 60 3 head kit £349
Interfit Stellar 600 three head kit £249
Kenro Smart Light 300 twin head kit £199

TAMRON ADAPTALL USED
300 F2.8 box £499

VOIGTLANDER USED
15 F4.5 + VF M box £299

USED HIGHLIGHTS

Canon 100-400mm f4.5/5.6 L IS USM

£699/799

Canon 300mm f2.8 L IS USM

£2999

Canon 300mm f4 IS USM

£699

Canon 400mm f2.8 L IS USM

£3999/ £4499

Canon 500mm f4 L IS USM

£3999/4499

Sigma 800mm f5.6 EX DG box CAF fit

£2999

Nikon 200mm f2 AFS VRI

£2399

Nikon 300mm f2.8 AFS VRII Mint box

£3499

Nikon 300mm f2.8 AFS VRI

£2799

Sigma 300mm f2.8 EX DG NAF fit

£1299

Check out our EBAY CLEARANCE store for bargains galore!!

Mail order used items sold on 10 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only). ***Subscribe to our email newsletter - be amongst the first to learn about special offers and promotions - just send us your email address to start receiving direct to your inbox.*** E&OE.

Connect now with your QR app

www.mifsuds.com

CALUMET

Call: **0333 003 5000**
Click: **www.calphoto.co.uk**
Visit: **8 stores nationwide**

Canon EOS 5DS & 5DS R



Canon EOS 5DS Body **£2999.00**
Canon EOS 5DS R Body **£3199.00**

Canon PRO PARTNER

Canon EOS 7D Mark II



Canon EOS 7D Mark II Body **£1429.00**

Canon PRO PARTNER

Nikon D810



Nikon D810 Body **£2349.00**

Nikon PROFESSIONAL Dealer

Nikon D750



Nikon D750 Body **£1499.00**

Nikon PROFESSIONAL Dealer

Canon DSLRs

Canon PRO PARTNER



EOS-1D X Body **£4499.00**



EOS 5D Mark III Body **£2249.00**



EOS 6D Body **£1139.00**
EOS 6D+24-105mm **£1499.00**



EOS 70D Body **£734.00**
EOS 70D+18-55mm **£760.00**

Nikon DSLRs

Nikon PROFESSIONAL Dealer



D*f* Body **£1999.00**
D*f*+50mm f1.8 **£2098.00**
Available in Black or Silver



D4S Body **£4449.00**



D610 Body **£1184.00**
D610+24-85mm **£1599.00**



D7200 Body **£849.00**
D7200+18-105mm **£1017.00**

Fujifilm Cameras

FUJIFILM



X-T1 Graphite Body **£999.00**



X-T1 Black Body **£879.00**



X-100T Black/Silver Body **£849.00**



X-Pro1 Twin Lens Kit **£645.00**
(Body + 18mm & 27mm)

Nikon Lenses



Nikon 300mm F4E PF ED VR **£1639.00**

14-24mm F2.8G AF-S ED	£1315.00
16-35mm F4.0G AF-S ED VR	£829.00
18-35mm F3.5-4.5G AF-S ED	£519.00
18-200mm F3.5-5.6G AF-S VR II	£569.00
18-300mm F3.5-5.6G AF-S ED VR	£669.00
24-70mm F2.8G AF-S ED	£1199.00
28-300mm F3.5-5.6G AF-S VR	£659.00
70-200mm F2.8G AF-S VR II	£1579.00
70-200mm F4G AF-S ED VR	£889.00
80-400mm F4.5-5.6G ED VR	£1899.00

Fuji Lenses



Fujifilm XF 16-55mm F2.8WR **£799.00**

14mm F2.8 XF	£648.00
18mm F2R XF	£359.00
23mm F1.4 XF	£649.00
27mm F2.8 Black or Silver XF	£292.00
35mm F1.4R XF	£379.00
56mm F1.2 XF	£729.00
56mm F1.2 XF APD	£999.00
60mm F2.4R Macro XF	£424.00
10-24mm F4 R XF	£714.00
18-135mm F3.5-5.6 WR	£579.00
50-140mm F2.8 WR OIS	£1099.00
50-230mm F4.5-6.7 OIS Black or Silver XC	£299.00
55-200mm F3.5-4.8 R LM OIS XF	£495.00

Zeiss Lenses



Otus 55mm F1.4 **£3170.00**

Distagon 15mm F2.8	£2352.00
Distagon 21mm F2.8	£1449.00
Distagon 28mm F2	£979.00
Planar 50mm F1.4	£559.00
Planar 85mm F1.4	£989.00
APO Sonnar 135mm F2	£1599.00
Makro-Planar 100mm F2	£1449.00
Otus 55mm F1.4	£3170.00

Canon Lenses

EF 50mm F1.4 USM	£244.00
EF 50mm F1.8 II	£88.00
EF-S 60mm F2.8 USM Macro	£333.00
EF 85mm F1.2L II USM	£1499.00
EF 100mm F2.8L IS USM Macro	£635.00
EF 8-15mm F4.0L USM Fisheye	£915.00
EF 16-35mm F2.8L USM II	£1100.00
EF 17-40mm F4.0L USM	£549.00
EF 24-70mm F4L IS	£699.00
EF 24-70mm F2.8L II USM	£1400.00
EF 24-105mm F4.0L IS USM	£727.00
EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1499.00
EF 70-200mm F4.0L IS USM	£805.00
EF 70-300mm F4.0-5.6 IS USM	£368.00
EF 70-300mm F4.5-5.6L IS USM	£904.00
EF 100-400mm F4.5-5.6L IS USM II	£1999.00





Price Promise

If you find an identical product available at a lower price at a UK based retailer simply tell us who the competitor is and their price and we'll match it*. Even if you find it cheaper up to 7 days after purchasing!

Trade In

Looking to upgrade your equipment? Why not part exchange your old kit towards the latest models? Visit **www.calphoto.co.uk** or email **secondhand@calphoto.co.uk** for further information on our trade in process. We also stock a wide range of second hand equipment across our stores, check with your local store or visit our website for current stock and prices.

CALUMET PHOTOGRAPHIC
HEAVEN OF PHOTOGRAPHY

All prices include Vat at 20%. Prices correct at time of going to press. E&OE. * T&Cs apply. 0876-0615



LensesForHire.co.uk

Easy, flexible and affordable

There's no need for your imagination to be limited by what you own



Huge range of lenses and cameras and the largest stocks

Comprehensive insurance included as standard

No deposit required

Very competitive prices



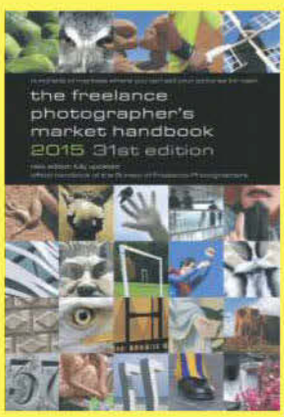
www.LensesForHire.co.uk
Help@LensesForHire.co.uk
0800 61 272 61 / 01628 639941

Photo answers

Video instruction talk reviews opinion tips photos gear cameras Photoshop passion...

www.photoanswers.co.uk

HUNDREDS OF PLACES WHERE YOU CAN SELL YOUR PHOTOS FOR CASH!

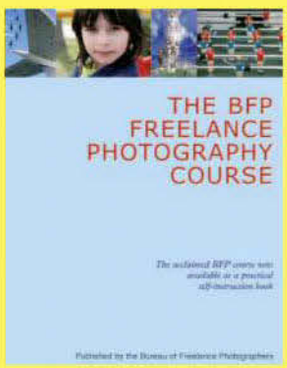


OUT NOW! The 2015 edition of The Freelance Photographer's Market Handbook

Described as the photographer's bible, this 224-page BFP Handbook has hundreds of markets where you can sell your pictures for £££s. It includes magazines, greetings card and calendar publishers, picture libraries, newspapers, book publishers etc.

Now in its 30th year, *The Freelance Photographer's Market 2015* gives full details of the type of photos – subject matter etc – being sought, fees paid, and exactly where to send your pictures.

Price: £14.95 + £2.00 P&P



NEW! The BFP Freelance Photography Course

While the BFP Handbook (above) will show you WHERE to sell your photos, this lavishly illustrated manual will show you HOW to sell them.

It's a practical course with 16 lessons covering everything you need to know to sell your pictures to magazines, greetings cards, calendars, newspapers, books etc. When ordered from the BFP, it comes with a set of tutorials to guide you through the lessons.

Price: £25.00 + £2.00 P&P



SPECIAL OFFER: Join the Bureau of Freelance Photographers (BFP) and get 14 months membership for the price of 12!

For almost 50 years, the BFP has been helping photographers like you to sell their photos.

As well as getting the annual 224-page *Freelance Photographer's Market Handbook* with hundreds of markets for photos, you'll also receive our monthly *Market Newsletter* keeping you up to date with current picture needs.

You may also take advantage of our Advisory Service offering personal help on any aspect of selling photos.

All for just £54 per annum. Join now and get 14 months membership for the price of 12!

To join the BFP ■ To order BFP books
Go to www.thebfp.com
Phone 01707 651450
Or send a cheque to:
Bureau of Freelance Photographers
Freepost
Vision House PO Box 474
Hatfield AL10 1FY

DIGITAL DOCTOR

Got a photo in need of some help? Let our expert transform it into something new. Send pics to ***dpimages@bauermedia.co.uk***

Our resident imaging medic transports a magpie to a new home...

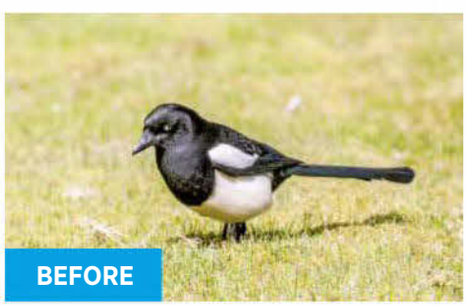
MICHAEL ROBBINS' MAGPIE PICTURE was taken in his back garden on a bright summer's day. "I spotted two magpies hopping about on the lawn through the kitchen window and quickly grabbed my camera. I had a 70-300mm lens already fitted so I went outside and crept towards them. One flew off when I got too close, so I stayed put, zoomed in and captured the other one. I used a fast shutter speed of 1/1000sec to avoid camera shake, and had the ISO set to 250 with an aperture of f/6.3. While the shot is sharp, it's a bit dull so what would you do to improve it?"



Digital Doctor says: Magpies are bolder and less skittish than many garden birds, and will hold their position a little longer, allowing you to get fairly close. Michael's picture is well timed, with the subject displaying a nice body position, but the swathe of green grass and the even, overhead lighting don't help to make it very interesting. To elevate it from a well-executed snap to a more considered image, I'd think about leaving the back lawn behind and transporting the subject to a new location. With plenty of contrast between subject and background, cutting out the magpie is nice and easy. In Photoshop, I played the **Quick Selection tool** over the subject until it was surrounded with marching ants. With the Selection made I hit **Ctrl+C** to copy it and then went on a search for a suitable location in which to place it.

I wanted a picture with a perch for the magpie, and found a shot taken in the Peak District, that used a weathered, gnarly wooden post as the foreground interest. The magpie's feet are hidden by the grass in the original, so couldn't feature in the new scene. But the low angle that the landscape shot is taken from will successfully allow them not to be seen when the bird is composited onto the perch.

With the landscape scene open, I hit **Ctrl+V** to paste the cutout of the bird into the shot. It was facing in the wrong direction for it to work in the new background, so I flipped its Layer to get it facing the other way. This is achieved by going to **Edit→Transform→Flip Horizontal** in Photoshop, or **Image→Rotate→Flip Layer Horizontal** in Elements.



I fine-tuned the position of the bird on the perch using the **Move tool**, and then zoomed in tight to make sure the edge of the cutout looked realistic. It was a little coarse in places, so I held **Ctrl** and clicked on the bird's Layer to select it, and then went to **Select→Modify→Contract** and entered an amount of **1px**. This brought the Selection lines just inside the edge. I got the inverse of the Selection by hitting **Ctrl+Shift+I** and then pressed **Backspace** to delete any fringeing around the magpie. To further improve the edge of the cutout, I selected the **Blur tool** from the Toolbox. In the Tool Options bar, I unticked the **Sample All Layers** box to make sure the changes only occurred on the bird's Layer. Using a very small brush, I painted over the edge of the bird to slightly blur it. This is a great way to give a photo-real finish to cutouts. To complete the illusion that the bird was really there, I added some Noise to the bird's Layer that matched the noise in the background.

With the changes made, the scene is far more dramatic, and uses the magpie as the main subject in a rustic, rural scene. It's a big leap from a back garden snap, but sets up a whole new context for our feathered friend!

The DIGITAL DOCTOR will see you now!

■ **To send one of your problem pictures to our Digital Doctor, email it to us at *dpimages@bauermedia.co.uk*.**

Tell us about the shot – where it was taken, why you took it and what you were looking to achieve. Include a mugshot of yourself with your picture, and the best entries submitted will be published in the mag and receive a little digital surgery from our resident Photoshop guru!



Power meets Precision.

70-300mm
F/4-5.6 Di VC USD

Made for that instant.

Featuring an XLD lens element delivering best in class resolution in a fast, easy to use package:

- Outstanding image resolution
- Focal length range from 70mm to 300mm
- USD (Ultrasonic Silent Drive) for a speedy and accurate autofocus response.
- VC (Vibration Compensation) for sharp images even under low light conditions.
- Full-time manual focus for easy fine tuning

For Canon, Nikon, Sony*

* The Sony mount does not include the VC image stabilizer (70-300mm F/4-5.6 Di USD)



EISA AWARD Best Product 2010-2011
ZOOM LENS
Tamron SP70-300mm F4-5.6 Di VC USD

Awarded by 17 leading European trade journalists

5 YEAR WARRANTY

Register at: www.5years.tamron.eu

For your nearest stockist please visit **www.tamron.co.uk**

www.tamron.co.uk
www.facebook.com/TamronUK

TAMRON
New eyes for industry


OLYMPUS
Your Vision, Our Future
Olympus Cameras
A new perspective.
What has continued to motivate us over the years? Outstanding innovation that generates new perspectives and new possibilities.
The new OM-D E-M5 Mark II features the world's most powerful 5-axis image stabilisation system*, producing breathtakingly sharp images even in low light and shake-free movies, all without the need for a tripod.
OLYMPUS
OM-D
*According to CIPA Standard 12/2014.
Discover more: anewperspective.olympus.co.uk